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NOVEMBER 1993

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA
SCRAPBOOK MICROFILMING PROJECT

Funded in part by
THE NATIONAL ENDOWMENT FOR THE
HUMANITIES

Grant No. PS-20709-93

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BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

**A COOPERATIVE PROJECT BETWEEN THE BOSTON SYMPHONY
ORCHESTRA ARCHIVES AND THE BOSTON PUBLIC LIBRARY
(AUGUST 1993 - APRIL 1994)**

This microfilming project includes two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection in the Music Department of the Boston Public Library (BPL). Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Boston Symphony Orchestra (BSO) Archives' Press Clippings collection. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repositories.

**Music Department
Boston Public Library
P. O. Box 286
Boston, MA 02117**

**Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115**

BOSTON SYMPHONY ORCHESTRA

SCRAPBOOKS

1881-1882 TO 1959-1960

1181-18 to 1915-16 compiled by Allen A. Brown

1916-17 to 1937-38 compiled by Mary A. Brown

1938-39 to 1959-60 compiled by the Music Department

These scrapbooks contain reviews of concerts, articles concerning the Symphony, its players and conductors, interviews with soloists and composers, occasional letters and notes, an occasional autograph, ticket stubs, pictures of conductors, the Symphony, soloists and composers, and caricatures.

In the scrapbooks compiled by Mr. Brown, it is possible to find articles or reviews pasted on a program which does not have the same date. Mr. Brown used multiple copies of programs for his scrapbook "fillers;" the fillers have no relation to the articles pasted on them. The fillers may be partially to completely covered.

These scrapbooks do not contain the complete programs. For the complete program, the researcher must consult either the hard copies found in either the Boston Symphony Archives or the Boston Public Library's Music Department or the microfilm of programs published by KTO Microform (Millwood, New York) and dating from the 1881-82 season through the 1974-75 season.

Generally, one volume represents one Symphony season; the volume and season should therefore match. Depending upon the compiler and the clippings available, some reviews and articles may be found concerning the Promenade Concerts, Boston Pops, the Berkshire Music Festival and Tanglewood.

The Music Department of the Boston Public Library does maintain other materials concerning the Boston Symphony Orchestra in other scrapbooks and files. Please consult with the Music Librarian for these materials.

VOLUMES 75-77

1955-56 TO 1957-58

TECHNICAL DATA

IMAGE PLACEMENT: IA IB IIA **IIB**

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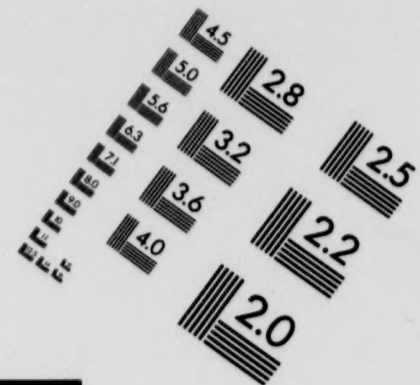
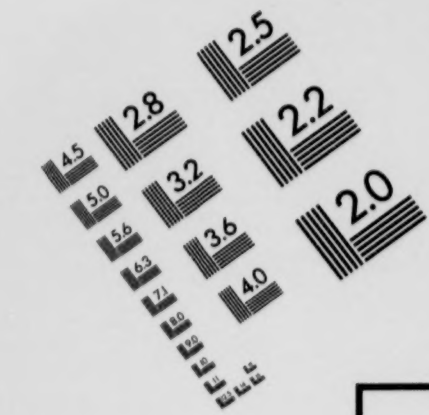
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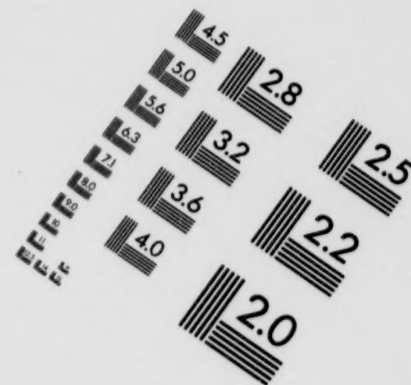
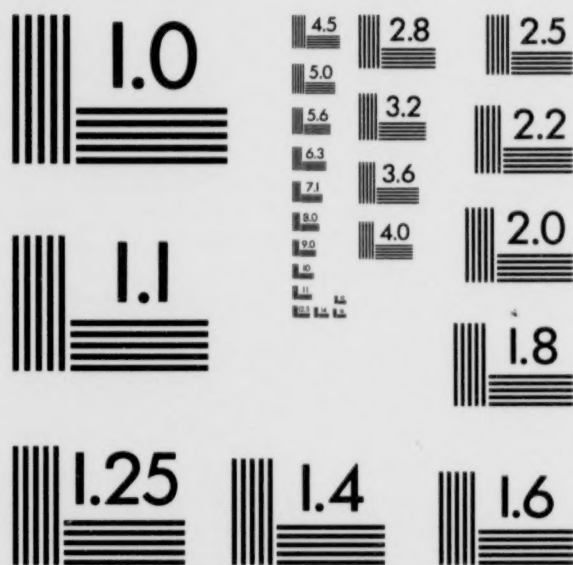
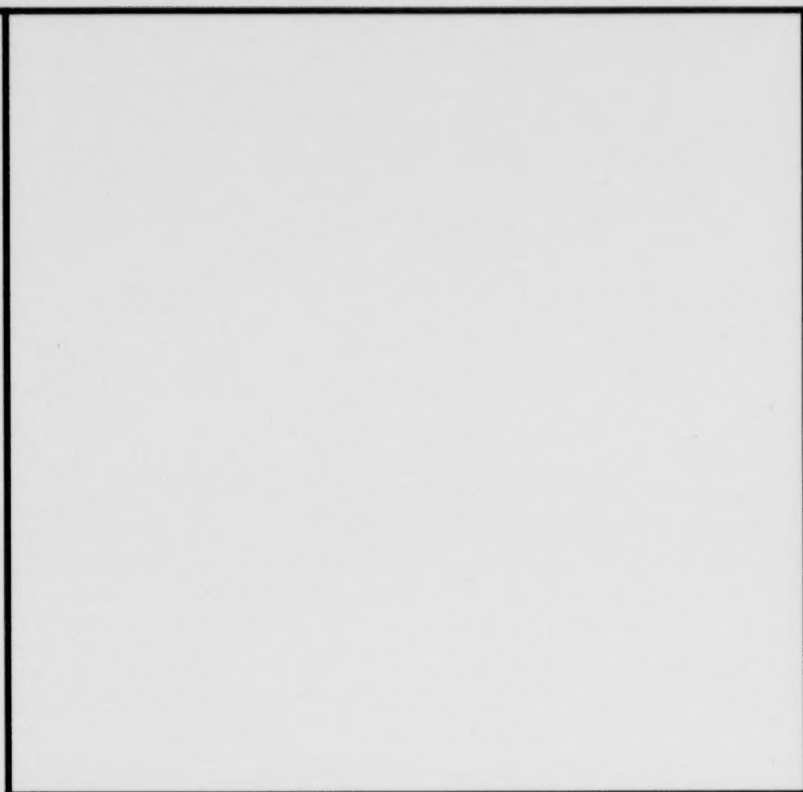
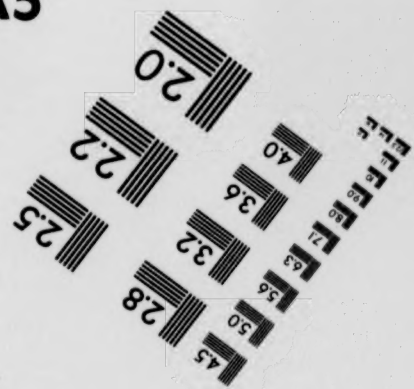
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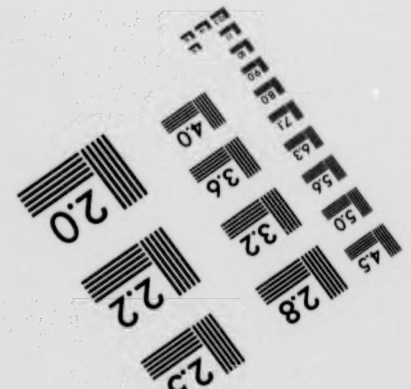
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VOLUME 75

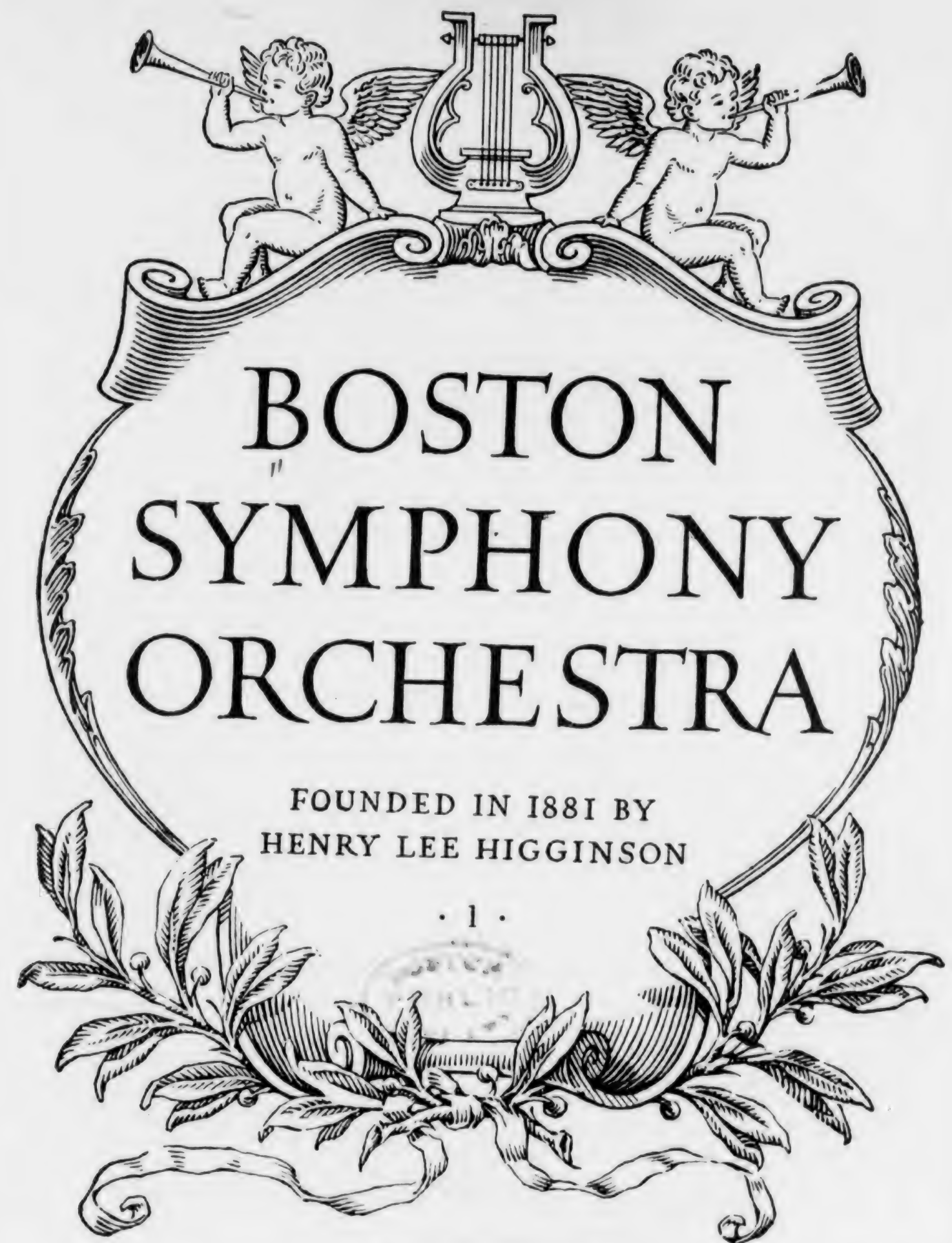
1955-1956



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SYMPHONY HALL, BOSTON

Telephone, CO mmonwealth 6-1492

SEVENTY-FIFTH SEASON, 1955-1956

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1955-1956

SEPTEMBER

OCTOBER

1	Boston	(Fri.-Sat. I)
3	Cambridge (Kresge Aud. M.I.T.)	
4	Boston	(Tues. A)
7-8	Boston	(Fri.-Sat. II)
10	Norfolk, Va.	
11	Charlotte, N. C.	
12	Birmingham, Ala.	
13	New Orleans, La.	
14	Shreveport, La.	
15	Jackson, Miss.	
16	Atlanta, Ga.	
18	Chattanooga, Tenn.	
19	Urbana, Ill.	
20	Lafayette, Ind.	
21	Fort Wayne, Ind.	
22	Detroit, Mich.	
23	Saginaw, Mich.	
24	Ann Arbor, Mich.	
25	Utica, N. Y.	
28-29	Boston	(Fri.-Sat. III)

NOVEMBER

1	Boston	(Tues. B)
4-5	Boston	(Fri.-Sat. IV)
6	Boston	(Sun. a)
8	Providence	(I)
10	Boston	(Rehearsal I)
11-12	Boston	(Fri.-Sat. V)
14	Northampton	
15	New Haven	(I)
16	New York	(Wed. I)
17	Washington	(I)
18	Brooklyn	(I)
19	New York	(Sat. I)
22	Cambridge	(I)
25-26	Boston	(Fri.-Sat. VI)
29	Boston	(Tues. C)

DECEMBER

1	Boston (for the Am. Med. Assoc.)	
2-3	Boston	(Fri.-Sat. VII)
6	Storrs, Conn.	
7	New York	(Wed. II)
8	Washington	(II)
9	Brooklyn	(II)
10	New York	(Sat. II)
13	Providence	(II)
16-17	Boston	(Fri.-Sat. VIII)
18	Boston	(Sun. b)
20	Boston	(Tues. D)
22-23	Boston	(Thurs.-Fri. IX)
27	Cambridge	(II)
30-31	Boston	(Fri.-Sat. X)

JANUARY

3	Boston	(Tues. E)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. XI)
10	Newark	
11	New York	(Wed. III)
12	Washington	(III)
13	Brooklyn	(III)
14	New York	(Sat. III)
17	Cambridge	(III)
20-21	Boston	(Fri.-Sat. XII)
22	Boston	(Sun. c)
24	Providence	(III)
27-28	Boston	(Fri.-Sat. XIII)

FEBRUARY

3-4	Boston	(Fri.-Sat. XIV)
6	Springfield	
7	New London	
8	New York	(Wed. IV)
9	Philadelphia	
10	Brooklyn	(IV)
11	New York	(Sat. IV)
14	Cambridge	(IV)
16	Boston	(Rehearsal III)
17-18	Boston	(Fri.-Sat. XV)
19	Boston	(Sun. d)
21	Boston	(Tues. F)
24-25	Boston	(Fri.-Sat. XVI)
28	Providence	(IV)

MARCH

2-3	Boston	(Fri.-Sat. XVII)
6	Cambridge	(V)
8	Boston	(Rehearsal IV)
9-10	Boston	(Fri.-Sat. XVIII)
13	Boston	(Tues. G)
16-17	Boston	(Fri.-Sat. XIX)
19	Hartford	
20	New Haven	(II)
21	New York	(Wed. V)
22	New Brunswick, N. J.	
23	Brooklyn	(V)
24	New York	(Sat. V)
27	Cambridge	(VI)
29-31	Boston	(Thurs.-Sat. XX)

APRIL

5	Boston	(Rehearsal V)
6-7	Boston	(Fri.-Sat. XXI)
8	Boston	(Sun. e)
10	Boston	(Tues. H)
13-14	Boston	(Fri.-Sat. XXII)
17	Providence	(V)
19	Boston	(Rehearsal VI)
20-21	Boston	(Fri.-Sat. XXIII)
22	Boston	(Sun. f)
24	Boston	(Tues. I)
27-28	Boston	(Fri.-Sat. XXIV)

The Saturday evening concert will be given on Thursday evening in Christmas Week.
The matinee in Holy Week will be given on Thursday.

Boston Symphony Orchestra

(Seventy-fifth Season, 1955-1956)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS

Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss
Jesse Ceci
Noah Bielski
Alfred Schneider
Joseph Silverstein

BASSES

Georges Moleux
Gaston Dufresne
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Henri Girard
John Barwicki

VIOLAS

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
John Fiasca

VIOLONCELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimbler
Bernard Parronchi
Leon Marjollet
Martin Hoherman
Louis Berger
Richard Kapuscinski
Robert Ripley

FLUTES

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN

Louis Speyer

CLARINETS

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON

Richard Plaster

HORNS

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS

Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA

K. Vinal Smith

HARPS

Bernard Zighera
Olivia Luetcke

TIMPANI

Roman Szulc
Everett Firth

PERCUSSION

Charles Smith
Harold Farberman
Harold Thompson

PIANO

Bernard Zighera

LIBRARIANS

Leslie Rogers
Victor Alpert, Ass't

MUSICAL BOSTON 75 YEARS AGO

THE repetition on this program of Beethoven's Overture and Haydn's Symphony from Mr. Henschel's initial program of October 22, 1881, invites a glance at the Boston papers of that time and their reception of the then new orchestra. There was very little musical news. President Garfield had succumbed to the bullets of an assassin just a month before (September 21), but there was only passing mention of his successor, Chester Alan Arthur. The newspaper headlines were given to what the *Evening Transcript* called "the muddle in Ireland." On October 9, Parnell, facing Gladstone as champion of the tenant farmers against the landlords, had called the prime minister "a masquerading knight-errant," and was called in retort a "leader of rapine." For the moment Parnell was in jail. Fanny Davenport was playing Camille at the Globe Theatre; Rossi, Othello at the Boston Museum, and Joseph Jefferson was announced for Rip Van Winkle.

Any musical paragraphs were incidental. From time to time there were performances by the so-called Philharmonic Society under Dr. Louis Maas; by the Harvard Musical Association Orchestra under Carl Zerrahn; or the Conservatory Symphony Orchestra under the same conductor, which was then advertising five concerts through the season at \$1 or \$1.50 for the series, boasting "a large and splendid orchestra of picked musicians — fine solo talents." This orchestra, however splendid, disappeared with its fellows when the intentions of the new benefactor came to be felt.

When Henry Lee Higginson announced that he had brought together an orchestra, most people probably did not look upon the venture as more than another coming together of players for an occasional evening of music making. Those who knew Mr. Higginson's degree of purpose and pertinacity probably did realize that an orchestra brought and held together by him, under an imported conductor for regular weekly concerts, might well justify the claim implied in its title: "The Boston Symphony Orchestra."

An item in the *Morning Journal* of Saturday, October 22, shows that at least the more musical citizens of Boston appreciated that Mr. Higginson was a man to be counted upon for real results. A story in its columns reports a banquet given the night before at Revere House (a hostelry on Bowdoin Square, now long since vanished) in celebration of the 70th birthday of Franz Liszt, then still living. The 150 guests, including the musical *cognoscenti* of Boston, had advanced the feast a day "so as not to interfere with the symphony concert announced for tonight." The speaking no doubt continued far into the night, while those who had met Liszt or studied with him boasted

of their experiences. But they were obviously well aware that the concert announced for the night following at the Music Hall by Mr. Higginson's newly gathered orchestra under its conductor from England, Georg Henschel, would be an event not to miss.

The concert was duly reported in the papers on the Monday following. An editorial in the *Boston Transcript* noted that the attendance practically filled the capacity of the Music Hall, although there was a little "thinning out" near the organ. "Upon examining the audience closely, one found that almost everybody whom the earnest music lover could wish to be there was actually there. It was an 'oratorio' audience; anyone familiar with the concerts of the Handel and Haydn Society will know what that means." The writer went on to remark that "the playing was as fine as we have ever heard in this city. . . . Mr. Henschel's command of his men is absolute and electric; more than this, he not only governs his orchestra with a very firm hand, he not only makes them do just what he pleases, but (what is quite as important) he makes the audience feel that he does so." This critic only regretted that Mr. Henschel had allowed himself to be carried away by his "momentary enthusiasm" to an impetuous interpretation of Haydn, which was beyond the bounds of a decent classical restraint. The *Globe* reported a similar impression: "If any criticism could be made of Mr. Henschel's leadership, it would be on the pardonable fault of that gentleman's great enthusiasm which may at times carry him beyond the limits of careful calculation and cool-headedness." This critic applauded the program in that "there was nothing to detract from the dignity and elevation which such an occasion demands." The *Transcript* also complimented Mr. Henschel's good taste in omitting encores. A soloist at each concert was then and for a long time afterwards a *sine qua non*. When the second concert was reviewed; the *Globe* took exception to Beethoven's First Symphony: "It has all the weakness of imitation — Haydn's form without his spirit." This writer had not yet caught Mr. Henschel's dire intentions in regard to Beethoven. He was to perform all nine symphonies in order through the season and to repeat the practice through the remaining two seasons of his term.

Reviewing the second concert, the *Transcript*, which gave the larger part of a front-page column to its review each Monday, noted that Brahms's Tragic Overture, billed on the program as "new," was also announced to be repeated in the following week. The critic explained that it was impossible to give a fair estimate of a new work by Brahms on one hearing. He therefore postponed his comments until the second week. They turned out to be entirely favorable.

Mr. Henschel, and in fact the Orchestra itself, shortly came under sharp criticism in the press, not only from critics, but from anonymous writers of letters where professional rivalry may have been involved. The tale is entertainingly told in M. A. DeWolfe Howe's history of the Orchestra. The rejoinders were pointed and indignant, and needless to say soon prevailed.

J. N. B.

SFASON 1955.1056



BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

SYMPHONY HALL, BOSTON 15, MASSACHUSETTS, Commonwealth 6-1492

For Release: Sunday, September 25, 1955-56

BOSTON SYMPHONY ORCHESTRA OPENS 75TH YEAR SEPTEMBER 30

Charles Munch, the Music Director of the Boston Symphony Orchestra, is shortly returning from Europe, where he has conducted as guest in Paris, Strasbourg, Salzburg, Austria, and Montreux, Switzerland. In Symphony Hall on September 30, he will begin his seventh season at the head of the Boston Symphony Orchestra, and will inaugurate the season-

long celebration of the orchestra's 75th anniversary. He will open the program with the same overture and symphony which Georg Henschel conducted when this orchestra made its first public appearance, on October 22, 1881: Beethoven's Overture, "The Consecration of the House" and Haydn's Symphony No. 102.

On the second Boston program (October 7 and 8), Mr. Munch will introduce the first commissioned piece of the season, the Symphony No. 6 by Darius Milhaud. In the course of the season he plans to introduce new works which have been commissioned for the occasion from fifteen of the foremost composers of Europe and America. Choral works will be Faure's Requiem, Bach's Passion According to St. John (in Holy Week) and Debussy's "The Martyrdom of St. Sebastian", and certain works of Mozart, who was born 200 years ago (January 27, 1756).

The Orchestra, Charles Munch and the Serge Koussevitzky Music

Foundation in the Library of Congress have jointly commissioned the fifteen new works. The manuscript scores will be permanently deposited in the Library of Congress. The composers living abroad include: Benjamin Britten of England; Henri Dutilleux, Jacques Ibert, and Darius Milhaud of France; Gottfried von Einem of Austria; Goffredo Petrassi of Italy; and Heitor Villa-Lobos of Brazil. The United States will be represented by Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman, and Roger Sessions. Martinu's Symphonic Fantasies were performed by the orchestra last Spring.

The Boston Symphony Orchestra has from its very beginning been a spokesman of music contemporary to each epoch. Ten works were commissioned from European and American composers for the orchestra's

fiftieth anniversary season and presented by Serge Koussevitzky. Charles Munch, since he came to this orchestra in 1949, has introduced many new works of special importance.

Starting October 10, the third week of the present season, the orchestra will make an extended tour of fifteen cities, some of which were visited in the coast-to-coast tour of 1953, while others will hear this orchestra for the first time. The whole list comprises: Norfolk, Va., Charlotte, N. C., Birmingham, Ala., New Orleans, La., Shreveport, La., Jackson, Miss., Atlanta, Ga., Chattanooga, Tenn., Urbana, Ill., Lafayette, Ind., Fort Wayne, Ind., Detroit, Mich., Saginaw, Mich., Ann Arbor, Mich., Utica, N.Y.

The winter season will include 63 concerts in Symphony Hall (in four series). In addition, 10 concerts will be given in Carnegie Hall, New York; 6 in Cambridge; 5 in Brooklyn; 5 in Providence; 3 in

Washington; 2 in New Haven and single concerts in Northampton, Newark, Springfield, New London, Philadelphia, New Brunswick, and Storrs. One concert also will be given in the new Kresge Auditorium of the Massachusetts Institute of Technology.

The guest conductors engaged for the coming season have been closely connected with this orchestra in the past. They are: Pierre Monteux (the orchestra's conductor from 1919 to 1924); Ernest Ansermet; Leonard Bernstein; and Arthur Fiedler.

The soloists for the winter season will include: Heifetz, violin; Aldo Ciccolini, piano; Mischa Elman, violin; David Abel, violin; Eugene Istomin, piano; Leonard Rose, 'cello; Zino Francescatti, violin; and Rudolf Firkusny, piano.

Performances will be heard by delayed broadcast on the coast-to-coast network of the National Broadcasting Company, Mondays 8:15 to

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9:00 P.M. EST and will be carried locally by the FM station WGBH. The Boston Pops, the Esplanade series, and the Berkshire Festival will follow the close of the regular symphony season on April 28.

On concluding the Berkshire concerts, the orchestra will pay its first visit to Scotland, in the last week of August, to participate in the Edinburgh Festival. Five concerts of the Bostonians will constitute the final week of the Scottish event. Next, the orchestra will fill return engagements in London and Paris, scenes of remarkable success on its European tour of 1952. Possibilities lie ahead for extension of the 1956 tour -- perhaps as far as Moscow and Israel.

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FEATURES OF THE 75TH ANNIVERSARY SEASON

The *Sixth Symphony* by Darius Milhaud, to be performed next week, will be the first of the new works to be performed this season as part of the orchestra's 75th anniversary. (The *Symphonic Fantasies* by Martinu, introduced at these concerts last January, was actually composed at the personal request of Mr. Munch. It has nevertheless been included among the anniversary works.) The Boston Symphony Orchestra and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned these scores. The composers invited consist of six in Europe, eight in the United States and one in South America. Each piece will be dedicated to the memory of Serge and Natalie Koussevitzky. The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

(United States)

Samuel Barber
Leonard Bernstein
Aaron Copland
Howard Hanson
Bohuslav Martinu
Walter Piston
William Schuman
Roger Sessions

Benjamin Britten (England)
Henri Dutilleux (France)
Gottfried von Einem (Austria)
Jacques Ibert (France)
Darius Milhaud (France)
Goffredo Petrassi (Italy)
Heitor Villa-Lobos (Brazil)

The Orchestra will give a concert in the new Kresge Auditorium of the Institute of Technology on Monday evening next. The concert will be televised on Channel 2.

Having accepted an invitation from Scotland, the Orchestra will visit Edinburgh to give five concerts at the Festival there next August.

OPEN REHEARSALS

A series of six Open Rehearsals will be given in Symphony Hall through the season on November 10, January 5, February 16, March 8, April 5 and April 19. A subscription for the series may now be had at a considerable saving from the single price.

First Concert To Recall Era Of Henschel

Charles Munch, conductor of the Boston Symphony Orchestra, has announced the program for the opening of the orchestra's 75th season on Friday afternoon, Sept. 30, at 2:15 in Symphony Hall.

He will include two works played by the orchestra when it made its first appearance in the old Music Hall, where the Orpheum Theater now stands, on Oct. 22, 1881. These works are Beethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102. The conductor has Georg Henschel, a young German musician.

The other two works for the opening program this season are the Brahms Second Symphony and Richard Strauss's "Don Juan." Henschel, a friend and champion of Brahms, presented both the First Symphony and Second Symphony during the orchestra's first season. He was criticized by many for presenting such "forbidding" music. Similar resistance to "Don Juan" was expressed 10 years later when Arthur Nikisch introduced it to Boston. *CSM 9-7-57*

The guest conductors for this season will be Pierre Monteux (who was the orchestra's regular conductor from 1919 to 1924), Ernest Ansermet, Leonard Bernstein, and Arthur Fiedler.

Some good seats are still available for the Sunday afternoon series of six concerts, to be conducted by the Messrs. Munch, Monteux, Bernstein, and Fiedler. The piano soloists for this series will be Rudolph Serkin and Aldo Ciccolini.

As on the occasion of its 50th anniversary, the orchestra has issued commissions to composers for the creation new works in honor of its 75th year. Starting on Oct. 10 at Norfolk, Va., the orchestra will make a tour of 15 cities of the South and Midwest, in most of which it has never before played.

12

9:00 P.M. EST and will be carried locally by the FM station WGBH. The Boston Pops, the Esplanade series, and the Berkshire Festival will follow the close of the regular symphony season on April 28.

On concluding the Berkshire concerts, the orchestra will pay its first visit to Scotland, in the last week of August, to participate in the Edinburgh Festival. Five concerts of the Bostonians will constitute the final week of the Scottish event. Next, the orchestra will fill return engagements in London and Paris, scenes of remarkable success on its European tour of 1952. Possibilities lie ahead for extension of the 1956 tour -- perhaps as far as Moscow and Israel.

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FEATURES OF THE 75TH ANNIVERSARY SEASON

The *Sixth Symphony* by Darius Milhaud, to be performed next week, will be the first of the new works to be performed this season as part of the orchestra's 75th anniversary. (The *Symphonic Fantasies* by Martinu, introduced at these concerts last January, was actually composed at the personal request of Mr. Munch. It has nevertheless been included among the anniversary works.) The Boston Symphony Orchestra and the Serge Koussevitzky Music Foundation in the Library of Congress have jointly commissioned these scores. The composers invited consist of six in Europe, eight in the United States and one in South America. Each piece will be dedicated to the memory of Serge and Natalie Koussevitzky. The original manuscript scores will be deposited ultimately in the Serge Koussevitzky Collection in the Library of Congress.

(United States)

Samuel Barber
Leonard Bernstein
Aaron Copland
Howard Hanson
Bohuslav Martinu
Walter Piston
William Schuman
Roger Sessions

Benjamin Britten (England)
Henri Dutilleux (France)
Gottfried von Einem (Austria)
Jacques Ibert (France)
Darius Milhaud (France)
Goffredo Petrassi (Italy)
Heitor Villa-Lobos (Brazil)

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The Orchestra will give a concert in the new Kresge Auditorium of the Institute of Technology on Monday evening next. The concert will be televised on Channel 2.

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Having accepted an invitation from Scotland, the Orchestra will visit Edinburgh to give five concerts at the Festival there next August.

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OPEN REHEARSALS

A series of six Open Rehearsals will be given in Symphony Hall through the season on November 10, January 5, February 16, March 8, April 5 and April 19. A subscription for the series may now be had at a considerable saving from the single price.

First Concert To Recall Era Of Henschel

Charles Munch, conductor of the Boston Symphony Orchestra, has announced the program for the opening of the orchestra's 75th season on Friday afternoon, Sept. 30, at 2:15 in Symphony Hall.

He will include two works played by the orchestra when it made its first appearance in the old Music Hall, where the Orpheum Theater now stands, on Oct. 22, 1881. These works are Beethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102. The conductor has Georg Henschel, a young German musician.

The other two works for the opening program this season are the Brahms Second Symphony and Richard Strauss's "Don Juan." Henschel, a friend and champion of Brahms, presented both the First Symphony and Second Symphony during the orchestra's first season. He was criticized by many for presenting such "forbidding" music. Similar resistance to "Don Juan" was expressed 10 years later when Arthur Nikisch introduced it to Boston. *CSM 9-77-37*

The guest conductors for this season will be Pierre Monteux (who was the orchestra's regular conductor from 1919 to 1924), Ernest Ansermet, Leonard Bernstein, and Arthur Fiedler.

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Symphony Retirements

Six members of the Boston Symphony Orchestra retired at the conclusion of the orchestra's Berkshire Festival on Aug. 14. They are Jacob Raichman, principal trombone; Carlos Pinfield and Paul Fedorovsky, first violinists; Ralph del Sordo, violinist; Louis Artieres, viola; and Walter G. MacDonald, French horn. Mr. Pinfield, a native of Boston, had been with the orchestra longer than the others, having joined in 1912. *8/27/55*

New members are Richard A. Kapuscinski of Cincinnati and Robert Ripley of Cleveland Heights, cellists; Noah Bielski of Queens Village, N.Y.; Alfred Schneider of St. Louis, and Joseph Silverstein of Detroit, violinists; and William M. Givson of Pittsburgh, trombonist.

Symphony Opens 75th Season With Works from First Program

The Boston Symphony Orchestra will embark on its seventy-fifth anniversary season next week-end, with Charles Munch at the helm for his seventh season. He returns from Europe after a vacation combined with guest-conducting in Paris, Strasbourg, Salzburg, and in Montreux, Switzerland.

In his opening concerts of Friday afternoon and Saturday evening, he will salute the anniversary with two works from the initial program of the orchestra, and two with a further bearing on its history. First he will present Beethoven's Overture, "The Consecration of the House," and Haydn's Symphony No. 102, conducted by George Henschel at the orchestra's debut on October 22, 1881 in the old Music Hall (where the Orpheum Theatre now stands). Next will come Strauss' "Don Juan," a subject of controversy ten years later, when introduced by Niekisch. The program will close with another work denounced by critics when the impetuous thirty-two year old Henschel presented in the winter of the orchestra's first season—the Second Symphony of Brahms.

The orchestra, its public, and

the critics, have journeyed so far in musical understanding and receptivity that is rather startling to read early critical comments. Performed on February 24, 1882, the Second Symphony of Brahms was called by one reviewer "as cold-blooded a composition as was ever created." Another critic found it "like most of Brahms' music, without heart or spirit." As for the debut of Strauss' "Don Juan" with the Boston Symphony on November 1, 1891, one commentator wrote: "The music is ultra-modern, full of sound and fury, and as music means nothing." Even Philip Hale, reporting then for the Post, declared: "Strauss uses music as the vehicle for expressing everything but music". According to a third critic, "one cannot believe in such music wearing well." *4-9-25-55*



CHARLES MUNCH, who opens the 75th Anniversary Season of the Boston Symphony at Symphony Hall on Friday afternoon and Saturday evening. This is his seventh season as Music director of the orchestra. *4-9-25-55*

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For the celebration of the 75th

season, the Orchestra, Mr. Munch and the Serge Koussevitzky Music Foundation in the Library of Congress have commissioned 15 new works. The first to be heard, Oct. 7 and 8, will be Darius Milhaud's Sixth Symphony. The manuscript scores of these works will be deposited permanently in the Library of Congress.

The composers commissioned include Benjamin Britten, Henri Dutilleul, Jacques Ibert, Gottfried von Einem, Goffredo Petrassi, Heitor Villa-Lobos, Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions.

(Martinu's Symphonic Fantasies were performed last Spring.)

Choral works this season will include the Faure Requiem, Bach's The Passion According to St. John (in Holy Week), Debussy's "The Martyrdom of St. Sebastian," and some works of Mozart, the 200th anniversary of whose birth will be observed in 1956.

The guest conductors will be Pierre Monteux, Ernest Ansermet, Leonard Bernstein and Arthur Fiedler. Among the soloists will be violinists Jascha Heifetz, Mischa Elman, David Abel and Zino Francescatti; pianists Aldo Ciccolini, Eugene Istomin and Rudolf Firkusny, and Leonard Rose, cello.

The orchestra will depart from custom by making a tour of 15 cities in the south, beginning Oct.

10, and by giving a concert (already sold out) at the new Kresge Auditorium of M. I. T., Oct. 3. Next August, after the close of the annual Berkshire Festival, the Boston Symphony will fly to Scotland to give five concerts in the final week of the Edinburgh Festival. Engagements in London and Paris will follow, and if additional financing is forthcoming, the European visit may be extended to other countries.

The full Friday afternoon and Saturday evening concerts will be broadcast locally, at the time, by FM station W. G. B. H. Portions of these concerts will be carried by delayed broadcast over the coast-to-coast N. B. C. network, Mondays 8:15 to 9 p. m., and will be heard in this vicinity over

WBZ. *WLBZ 9-25-55*

Music Review

By TUCKER KEISER

Just before his rehearsal with the orchestra for the opening symphony concert tomorrow, Charles Munch gave the press yesterday afternoon news of the forthcoming 75th anniversary season.

In announcing tentative recording plans for this winter, a procedure unprecedented in the annals of Symphony Hall, Mr. Munch broke what has been described as the "Kremlin-like

silence" of Symphony Hall management. Among the works now slated for LPs is the Schumann incidental music to Byron's "Manfred" and Debussy's "Le Martyre de Saint-Sabastien."

The Debussy will be the more interesting because Mr. Munch himself will record the part of the narrator. He will not, however, play both roles, conductor and speaker, in the live performances; for these an actor will be engaged.

The role of narrator in Debussy's score is an unlikely one for Mr. Munch; he impresses this interviewer as basically an inarticulate individual whose communications are musical and pictorial rather than linguistic.

The conductor, though beginning his 7th year as director of an American orchestra, has acquired only the rudiments of an English vocabulary. The interview which he holds each year just before Symphony season begins is conducted through an interpreter or through nods and monosyllables.

However, we did learn that he was impressed with Boston's interest in novelties, had received only two of the 15 new works commissioned for the 75th anniversary, looked forward to considerable Mozart (four or five symphonies, piano, violin, and clarinet concertos, and the "Requiem") and planned a new make-up of the orchestra (only eight double basses but 12 cellos) and a good deal of Schumann.

While the artistic director of the Boston Symphony occupies the top musical position in the world today because of its prestige, personnel, power, and number of performances, his activities are physically exacting. The conductor looked hale and hearty and bursting with the vivacity which is his trademark.

He has just returned from Europe where he conducted and vacationed. He enjoyed the sport of presidents, golf, both in Florence and Salzburg. He declined to make public his score. *post 9-29-55*



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Conductor Plans New Works, Mozart Music, Recordings

By Harold Rogers

CSM:17.

Charles Munch, back from numerous guest conducting engagements in Europe, launched rehearsals this week in Symphony Hall for the opening of the 75th season of the Boston Symphony Orchestra Friday afternoon.

Yesterday in a visit with members of the press Mr. Munch went over some of the plans for the anniversary season. He mentioned the many new works that the Boston Symphony has commissioned, the first of which he will conduct on the weekend programs of Oct. 7-8. This will be the première of Milhaud's new Symphony No. 6.

Only two of the commissions have been completed—the Milhaud symphony and another symphonic work by Villa-Lobos. All composers commissioned were asked to submit a 25-to-30-minute work for orchestra and no soloists. Two, however, have requested a little more latitude. William Schuman has asked permission to write a choral work, and Leonard Bernstein has said that he would like to compose a piano concerto in C minor that he has had in mind for some time.

In response to a question about the small amount of English music on Mr. Munch's programs, he pointed out that he has conducted works by Walton, Britten, and Elgar, and that he wished he had the opportunity to do more.

His book, "Je Suis Chef d'Orchestre," has had a fine recep-

tion, he said when questioned about it. The book is now going into a second edition.

He has made plans for celebrating the 200th anniversary of Mozart's birth. He will conduct four or five Mozart symphonies, several concertos (clarinet, piano, and violin), and he will do the Requiem some time in the middle of the season.

★ ★ ★

He will also play Schumann's "Manfred" music in commemoration of the centenary of the composer's passing. He also pointed out that this season will mark the 100th anniversary of the birth of Arthur Nikisch, conductor of the Boston Symphony from 1889 to 1893.

This season Mr. Munch will return to his plan of presenting either the St. John Passion or the St. Matthew Passion of Bach at Easter. Next spring he will conduct the St. John Passion, and he hopes to continue this plan in the future. Last season he was unable to make room for either of these works.

Mr. Munch said that the orchestra would make many recordings this year, and he indicated by a gesture that the number would amount to a large pile of them. Among the many planned is Debussy's "Martyrdom of St. Sebastian," a favorite of his.

When asked if he has conducted much opera, he replied that he has not, but that he was scheduled to conduct Debussy's "Pelléas et Mélisande" next summer in Florence.

First Program

FRIDAY AFTERNOON, SEPTEMBER 30, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 1, at 8:30 o'clock

BEETHOVEN.....Overture "The Consecration of the House," *Op.* 124

HAYDN.....Symphony in B-flat, No. 102

- I. Largo; Allegro vivace
- II. Adagio
- III. Menuetto: Allegro; Trio
- IV. Finale: Presto

STRAUSS...."Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

INTERMISSION

BRAHMS.....Symphony No. 2, in D major, *Op.* 73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso, quasi andantino
- IV. Allegro con spirito

Selections From First Program Repeated

By Harold Rogers

The 75th anniversary season of the Boston Symphony Orchestra is launched. Charles Munch, now beginning his seventh year at the orchestra's helm, stepped on stage yesterday afternoon with a winning smile and bowed in response to the audience's annual tribute—a rising vote of appreciation.

Then he turned and gave the downbeat. Symphony Hall resounded to the great opening chords of Beethoven's Overture, "The Consecration of the House." Soon it was obvious that the orchestra is in fine fettle—in finer fettle, as a matter of fact, than it has been in a long time.

CSMONT 10/1/55

The first two selections of the program are a bow to tradition. The Beethoven overture and Haydn's Symphony in B-flat, No. 102, were heard at the Boston Symphony's first concert in the Music Hall on Oct. 28, 1881. This concert was conducted by Georg Henschel, who was 30 years old.

In the audience at Symphony Hall yesterday sat a man who played in that first concert. He is Daniel Kuntz, for many years a first violinist in the orchestra. At that time Mr. Kuntz was 21 years old, and yesterday he recalled the occasion in detail—the unusual way in which Henschel seated the orchestra, his tendency to take things faster than was the style.

When Henschel returned to

Boston to conduct the orchestra's 50th anniversary concert, he also played the Beethoven overture. When Mr. Munch conducted it yesterday, it was easy to see why the piece is reserved for occasions of state. It has dignity; it is put together with Beethoven's sturdy craftsmanship; and it even rises to an effective climax—especially with the assistance Mr. Munch added yesterday. But it remains one of Beethoven's few secondary efforts.

The Haydn, however—one of his 12 "London" symphonies—was surely as ingratiating as it was in 1881. Masterpieces are not accountable to years. And yesterday it was doubtless played a good deal better—if one can base an observation on the surmise that an orchestra plays better when it is 75 years old than when it is heard for the first time. Mr. Munch's traversal was indeed so flawless that it would be difficult for any orchestra to match the precision, the clarity, the buoyant delicacy of this performance.

Richard Strauss's "Don Juan," heard next, was first played in the United States when Arthur Nikisch led it in 1891 with the Boston Symphony. Mr. Munch elicited the full measure of aspiration, longing and restlessness from this music. The impassioned melodies soared to the skies—melodies that embodied Don Juan's search for the ideal woman—and then fell stutteringly to the ground as they represented his disappointment.

Mr. Munch closed the program with the Brahms Second Symphony, a work that Henschel

included in the orchestra's first season. As with everything Mr. Munch did yesterday, there was little or nothing missing that one could have wished for. His reading gave the listener that deep satisfaction that follows when music sings its way into the heart. It was a spotless performance.

Monday night the Boston Symphony will play for the first time in the new Kresge Auditorium at MIT. The seats are all sold, but those who have television will be interested to know that the concert will be telecast. The program will consist of the Berlioz "Fantastic" Symphony, Debussy's "La Mer," and Ravel's "Daphnis and Chloe" Suite No. 2.

The orchestra will give the first concert in its Tuesday series on Tuesday night. Bernard Zighera, first harpist, will be the soloist in Ravel's Introduction and Allegro. The program will include Beethoven's "The Consecration of the House," Haydn's Symphony No. 192, and Ravel's Rapsodie Espagnole and "Daphnis and Chloe."

Next weekend Mr. Munch will conduct the world premiere of Milhaud's Symphony No. 6, commissioned by the orchestra for its 75th season. He will open the program with Mozart's Symphony in G minor (K. 550) and close with Ravel's Introduction and Allegro (with Mr. Zighera as harp soloist) and the Rapsodie Espagnole.

BOSTON DAILY GLOBE—SATURDAY, OCTOBER 1,

BOSTON SYMPHONY ORCHESTRA

Munch Begins 75th Season With Music Played in 1881

Charles Munch conducted the Boston Symphony Orchestra at Symphony Hall yesterday afternoon, in the opening concert of its 75th season. The program, which will be repeated tonight at 8:30, was as follows: Beethoven: Overture, "The Consecration of the House"; Haydn: Symphony in B-flat, No. 102; Strauss: "Don Juan"; Brahms: Symphony No. 2, in D major.

By CYRUS DURGIN

There was something of a ceremonial air about the first Boston Symphony Orchestra concert of the season, yesterday afternoon, for this was the beginning of the Orchestra's 75th season. While the celebration of the anniversary will really get under way next week, with the first of the scores commissioned for the Diamond Jubilee, conductor Charles Munch gave an appropriate touch to the program by beginning with the Beethoven Overture and the Haydn Symphony which stood upon the program when young and bearded Georg Henschel had conducted the Orchestra's very first concert, in the now-vanished Music Hall on the Saturday evening of Oct. 22, 1881.

As usual at season's beginning, Mr. Munch was greeted by the pleasant ritual of both orchestra and audience rising when he strode out upon the stage. There is, I think, a mingling of respect, admiration and genuine affection upon the part of many subscribers when spontaneously they make this gesture of welcome.

Wonderful to Hear Again

Nearly two hours later, when the Bostonian blood had been stirred by an all-German pro-

gram that ended with the radiance of Brahms' D major Symphony, the general attitude was summed in much the same expression I heard from one listener after another: "How wonderful it is to hear our orchestra again, and what a thrilling concert!"

It was thrilling, too, for the towering authority and the Olympian excellence of this instrument are all the more towering and Olympian when you have not heard it for a while. A careful ear could find some few roughnesses, trifling in themselves, not representative of the Boston Symphony at its peak of efficiency. But what the ear and brain caught mostly were that glorious and familiar rich, deep and luminous tone, and the marvelous precision in rhythm and shadings.

Oddly enough, it was in that staple item, Brahms' Symphony, where little details went awry, and some inner voices were so timidly handled that they could not be heard at all. You could hear the tympani, however, and sometimes too much, for Mr. Munch brings it up and up until a note marked with one F—which means merely loud—sounds like a rehearsal of The Last Trump.

The real glories of the afternoon, in both music and performance were Haydn's bold and almost romantic masterpiece, the Symphony in B-flat, and Strauss' "Don Juan." Mr. Munch reduced the orchestra for Haydn, down to a foundation of four double-basses, and all was satin smooth and very clear. "Don Juan," conversely, was grand and glittering, a great rainbow of color and a stunning burst of controlled passion. I doubt that this ever-youthful tone poem could be done more dramatically than Mr. Munch managed it—and this is written with memories of other

eloquent performances by other hands.

1881 Member Present

Beethoven of the "Consecration of the House" is secondary Beethoven. It is music generated more by an occasion than by white-hot imagination. There is much in it of various description, from the impressive, spaced opening chords to a suggestion of a pompous, slow march, and the fugue which sounds so elegantly moral. (Come to think of it, can a fugue sound anything but highly moral?)

Those of us in 1955 who are fortunate enough to share in hearing the beauties of the Boston Symphony can only hope that the shade of its founder, Maj Henry Lee Higginson, is each week somewhere up among the statues

of Symphony Hall. He might not regard the sonority as the same which his newly formed orchestra produced on that distant Saturday evening, but he surely would realize how greatly he had wrought in establishing and for so long maintaining the Boston Symphony.

Actually there was one man in yesterday's audience who had played in that 1881 concert. He is Daniel Kuntz, then a member of the violin section, now retired and a faithful concert-goer.

Next week's program will bring Mozart's G minor Symphony (K. 550), first performance of Milhaud's new Sixth Symphony, and two works of Ravel—the Introduction and Allegro for Harp (Bernard Zighera, soloist), and the Spanish Rhapsody.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the first concert of the 75th season in Symphony Hall yesterday afternoon, performing the following program:

Overture "Consecration of the House" Op. 124—Beethoven
Symphony No. 102 in B-flat Haydn
"Don Juan," Op. 20 Strauss
Symphony No. 2 in D, Op. 73 Brahms

By RUDOLPH ELIE

The 75th season of the Boston Symphony orchestra began yesterday afternoon beautifully, incomparably, without ceremony save a rising greeting to Charles Munch, and proved anew what we've all known for years—that the concerts of the Boston Symphony orchestra remain the most cherished musical tradition of the city.

The program alone peered back into the long gone days when Sir George Henschel, with the same electric energy of his distant successor, led the Boston Symphony in its first concert on an October day in 1881. For it began with Beethoven's overture "Consecration of the House" as Sir George's program did, and offered as well as Haydn's Sym-

phony in B-flat, also performed at the first concert.

No other gesture was made—and none was necessary; they may have auctioned off seats for the gala 20th season (seats A 15 and 17 right balcony went for \$1120 and a gentleman from the Transcript figured out the successful bidder paid 24 cents a minute for the music), but a 75th anniversary has the certain calm and the certain serenity of immortality. Seventy-five-year-old orchestras do not make a fuss: that is for department stores and things.

Never Better

It may have merely been the shock of recognition after so many months, but I swear the orchestra never sounded better—or played better anywhere at any time than it did yesterday. Its tone was more radiant and more lambent than ever, and richer and more luscious. Is Mr. Munch turning more and more to sonority, away from the more secco French style of his first

years here? It was my impression they have, for he turned far more often to the strings in the Koussevitsky fashion and they responded with incredible expressivity.

Then too, with unerring musicianship, Mr. Munch has reinforced the cello section by two men making a total of ten. It seems an insignificant thing, but it truly makes a world of difference, not only lending the section itself a greater capacity for response (as witness the marvelous sound of the long cello passages in the Brahms) but enriching the whole character of the bass line, which is the foundation upon which all music lies. Koussevitzky had a masterly feeling for the bass and now, with Mr. Munch's new emphasis on it and his evident new feeling for a more sonorous and soaring string quality, the orchestra seems to be regaining its old tone.

The orchestra this year introduces no less than six new members, all but one coming here from other major symphony orchestras, for a post in this orchestra is considered the best orchestra position in the world. There is a new first trombone player in William Gibson of the Pittsburgh orchestra; the others, Noah Bielski, Alfred Schneider, Joseph Silverstein, Richard Kapuscinski and Robert Ripley are string players, the two last named the new cellists. I was much impressed by their enthusiasm. As for the veterans they never played better, and it is possible to single out the increasing mastery of Ralph Gomberg on the oboe. His tone is blossoming into a thing of rare beauty.

Haydn Symphony

Of particular interest on the program was the Haydn symphony a beguiling thing displaying this composer's ingenuity, his wit, his originality and

his endless melodic feeling from end to end. This one has surprising turns for its time, but then they all do. Haydn's best symphony is always the one you heard last. The Beethoven is a pretty tiresome thing all in all. It isn't as bad as Wellington's Victory, but almost, and it may safely be put back in the deep freeze to await 1981. As for Strauss' "Don Juan" and Brahms' Second, Mr. Munch, who appeared to be fitter and more dynamic than ever before (his culmination of the climax of the Strauss was electrifying and held the audience in total silence for seconds) played them with flawless taste.

But one footnote need be added to this singularly fine occasion. In the audience a little old man hunched in his chair as motionless as an old statue, rapt in the music and in his memories. His memories? Yes. For he was Daniel Kunze—and Daniel Kunze played the violin on the stage of the old Music Hall on Oct. 22, 1881 when Sir George raised his baton for the initial stroke on "Consecration of the House."

In next week's program the earnest business of the anniversary season, that of the performing of nearly a score of works commissioned for the occasion, begins with the premiere of Milhaud's Sixth Symphony, Mozart's G Minor Symphony, and Ravel's Introduction and Allegro for Harp and Orchestra and Rapsodie Espagnol round out the interesting program.

SEVENTY-FIFTH SEASON · NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Second Program

FRIDAY AFTERNOON, OCTOBER 7, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 8, at 8:30 o'clock

MOZART.....Symphony in G minor (K. 550)

- I. Molto allegro
- II. Andante
- III. Menuetto: Allegretto
- IV. Allegro assai

MILHAUD.....Symphony No. 6

- I. Calme et tendre
- II. Tumultueux
- III. Lent et doux
- IV. Joyeux et robuste

(Composed for the 75th anniversary of the Boston Symphony Orchestra;
First Performance)

INTERMISSION

RAVEL.....Introduction and Allegro for Harp and Orchestra

RAVEL.....Rapsodie Espagnole

- I. Prélude à la nuit
- II. Malagueña
- III. Habanera
- IV. Feria

SOLOIST

BERNARD ZIGHERA

BERNARD ZIGHERA

BERNARD ZIGHERA was born in Paris, April 1, 1904, of a Roumanian father and an Austrian mother. At the Paris Conservatory he studied harp with Marcel Tourniér and piano with Santiago Riero and Isidor Philipp. He took the highest honors for both instruments. He also studied chamber music with Camille Chevillard and Lucien Capet. He was a member of the Paris Conservatory Orchestra, appearing frequently as soloist. He came to this country to join the Boston Symphony Orchestra as harpist in 1926. Mr. Zighera has also often appeared as piano soloist. In 1936 he founded the Zighera Chamber Orchestra, with which for several seasons he presented a notable series of music for chamber orchestra.

SYMPHONY NO. 6

By DARIUS MILHAUD

Born in Aix-en-Provence, September 4, 1892

This symphony has been commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the celebration of the 75th anniversary of this orchestra and is dedicated to the memory of Serge and Natalie Koussevitzky. It was composed at Mills College in Oakland, California, in February and March, 1955.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, snare drum, cymbals, xylophone, celesta, harp and strings.

THE FIRST of the four movements is in a basic 6/4 time. Its two principal themes are melodic — the first immediately set forth by the strings and the second by a fuller orchestra. The first melody is given to the violin solo in preparation for a pianissimo ending. The "tumultuous" second movement, written for the full orchestra and lively in character, ends softly but still offers contrast between the first and the slow movement which follows. This is in the traditional song form with a middle section in 3/4 rhythm on a chromatic theme by the high woodwinds and violins. The "joyous" finale utilizes the full orchestra with a principal theme in 12/8 rhythm, the whole ending with a rapid fortissimo.

Mr. Milhaud, who has composed an immense amount of music in every form, wrote five "symphonies" of chamber proportions between 1917 and 1922, but did not venture upon his First Symphony for full orchestra until 1939. He wrote it in Aix-en-Provence in November and December in the trying period of the early occupation. The occasion was the 50th anniversary of the Chicago Orchestra. His Second Symphony, which like his first, has been performed by the Boston Symphony Orchestra, was composed in 1944 by commission of the Koussevitzky Music Foundation. The Third Symphony is a choral work entitled *Te Deum* and was composed in 1946. The Fourth Symphony was composed in 1948 by commission of the French government to commemorate the 100th anniversary of the 1848 revolution. Mr. Milhaud conducted the first performance of his Fifth Symphony for the *Radio Italiano* in Turin in October, 1954. He has composed his Seventh Symphony, which was introduced in the International Festival in Venice on September 13 last, Franz André conducting the Belgian Radio Orchestra.

The following music by Milhaud has been performed in the Friday and Saturday concerts:

1921, April 22	Suite No. 2 from the music to Claudel's <i>Protée</i>
1926, December 17	<i>Le Carnaval d'Aix</i> , Fantasy for Piano and Orchestra from the Ballet <i>Salade</i>

- 1940, December 20 *Fantaisie Pastorale*, for Piano and Orchestra (Soloist — Stell Anderson; conducted by the composer; first performance in the United States)
- 1940, December 20 *Le Cortège Funèbre* (Conducted by the composer)
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- 1945, December 28 *Saudades do Brazil* (Conducted by Richard Burgin)
- 1946, December 20 Symphony No. 2 (First performance)
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- 1950, March 3 Piano Concerto No. 4 (Soloist — Zadel Skolovsky)
- 1953, January 2 Symphony No. 1 (Conducted by the composer)
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- 1953, December 25 *Suite Concertante*, for Piano and Orchestra (Soloist — Nicole Henriot; first performance in America)
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Mr. Milhaud composed "*Pensée amicale*" for the 80th birthday of Pierre Monteux, April 4, 1955. Charles Munch conducted it on that day at a Pension Fund concert in Mr. Monteux's honor.

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Darius Milhaud's Symphony No. 6, composed for the 75th anniversary of the Boston Symphony Orchestra, received its first performance yesterday afternoon, and to speak frankly it turned out to be a tiresome piece unlikely to bring honor either to the composer or to the occasion for which it was written. The audience received it politely but without the slightest degree of enthusiasm.

The symphony begins promisingly enough with an unashamed melody that soon ushers in a whole series of Milhaud mannerisms which break up the continuity, giving the work nervous and erratic turns without any apparent reason. The second movement, marked "Tumultueux," is less tumultuous than noisily dull. It was all I could do to keep from going to sleep.

The slow movement had moments of beauty but the composer once again added those Milhaud episodes which make

the music seem off-base and disjointed. The "joyous" finale was joyful only in the sense that the dreary affair would soon be over.

The symphony seems to have been jotted down in great haste. Parts of the 1st and 3rd movements could be salvaged, as it stands, however, it is a waste of time for player and listener.

Mr. Munch opened the concert with a commendably restrained reading of Mozart's Symphony NO. 40 that wanted more suavity in the minuet and less overbalancing of strings against winds. However, it possessed a breadth and unity that made it rewarding to hear.

After intermission, Bernard Zighera delicately and very sensitively played the solo part in Ravel's Introduction and Allegro, for which he merited the generous applause he received. Mr. Munch closed the concert with Ravel's "Rapsodie Espagnole." The "Rapsodie" abounds in colorful effects and the conductor can be trusted to make the very most of them.

Post 10-6-55

New Milhaud Sixth Symphony Has Merit, but Not His Best

The Boston Symphony Orchestra, conducted by Charles Munch, gave the second program in the "regular" series at Symphony Hall, yesterday afternoon, as follows: Mozart: Symphony in G minor (K. 550); Darius Milhaud: Symphony No. 6 (commissioned for the 75th Anniversary Season, first performance); Ravel: Introduction and Allegro (Bernard Zighera, harp soloist); Spanish Rhapsody.

By CYRUS DURGIN

Darius Milhaud's new Sixth Symphony, first of the commissioned scores to be heard during the 75th anniversary season of the Boston Symphony, was given first performance yesterday afternoon. It proved to have merit, to be engrossing as the work of a cunning master-hand, but it is not the best music he has composed, or likely, will again.

No doubt Mr. Milhaud would advance good reasons for writing four movements in alternation of slow and fast. But with two slow interludes, formal proportion seems to have been spoiled. There is just too much of the soft, sweet (comparatively speaking) mood and leisurely tempo. Nor does the second slow movement do Milhaud credit. For him it is commonplace, music remembered rather than created, and—astonishingly for him!—remembered as far back as Cesar Franck!

The rest, however, I found most enjoyable, and were the second movement placed first, the first second, and the last as third, we should have an estimable piece of work. The handling of very free counterpoint which produces a dissonance of pleasing spicy flavor is that of Milhaud, the true master. The texture is mostly on the spare side, heavy and piercingly dissonant only in climactic places, for definite effect. The clean, clear rhythm of the "tumultuous" movement and of the "joyous and bust" finale lifts you up, and that finale seems to end in a

big, somewhat ironic dance in "three-time."

Milhaud wrote the Sixth Symphony last February and March at Oakland, Calif., so we may assume he was not in the position of having to work hurriedly toward a deadline. Apart from the nodding second slow movement, the work does not sound like a piece whipped up for an occasion. It is no pious platitude to say that I hope to hear it again. Unless all the signs are wrong, it is, with the noted exception, music worth learning. I suspect, too, it will sound better after conductor and orchestra have had more acquaintance with the music.

Mr. Munch—and for that matter, the players—were in their element with the jewelled scores of Ravel. The Introduction and Allegro, done with small string sections supporting harp, flute and clarinet, sounded sensuously beautiful, and not too small for the size of Symphony Hall. The harp is a fascinating instrument which has received loving attention and genuine skill from but few composers, and Mr. Bernard Zighera is among the great harp virtuosi of today. Quite naturally, then, this performance was an occasion of unusual delight. Proof was found in the enthusiastic applause directed at Mr. Zighera, and, when Mr. Munch bade them rise, Mr. Cioffi, first clarinet, and Mrs. Dwyer, first flute.

The rainbow colors, the seductive Iberian rhythms and the passion of the Spanish Rhapsody brought the concert to its peak. This is an exacting, complicated score, both a challenge and a pleasure to conductors. Mr. Munch did it with indisputable brilliance, as, at the beginning of the afternoon, he had conducted Mozart's G minor Symphony.

W. Lake 10-6-55

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-Première of Milhaud Sixth Symphony

Work Composed for the Boston Symphony's 75th Year

By Harold Rogers

This being an anniversary season—for Mozart the 200th, and for the Boston Symphony the 75th—we will continue to be reminded of both during the next 10 months. We are confident that the plethora of Mozart recordings, as well as the flood of Mozart programs, will serve to increase his popularity, if possible, rather than satiate the listener. Composers of Mozart's stature, whose works have blithely survived 200 years, will surely survive a mere anniversary.

Yesterday afternoon the Boston Symphony made its first bow to Mozart by playing his G minor Symphony (K. 550) from the final great trilogy; and while Charles Munch did not give it either an unusually stirring reading or a completely spotless one, he did infuse it

with much of the trenchant emotion to be found in it. To Mozart the key of G minor, according to Boris Goldovsky, is the key of romantic love, and such may be the case with the operas. But here Mozart uses the key for an emotion that transcends the human heart. Love is still there, of course—as it is in nearly everything the master put his hand to—but it is an unselfish love, a poignant love of deep pity, a love that holds the world in its embrace.

Yesterday the Boston Symphony also made a bow to its own anniversary by giving us the world premiere of Darius Milhaud's Sixth Symphony, one of the special works commissioned by the orchestra this season, and it impressed me as a weak one, pleasant enough to listen to, but lacking in the substance that would stand the test of time.

From the first, and from time to time throughout the four movements, one had the feeling that this rebel against impressionism has in these latter days fallen under its spell. There were many echoes, to be sure, of the oaklike Milhaud of earlier years; but by and large, one had the feeling that most of this music flowed from a facile pen.

The first movement—*Calm et tendre*—had a lyrical pastoral quality to it and a pretty melody, songful and reflective in nature. The harmonies shimmered with impressionism. It was pleasant but not significant.

The second movement—*Tumultueux*—was alternately boisterous, as brasses and percussion were added, and serene, as the mood relaxed. Toward its close the binding gets stronger in a way that recalls the composition in quantity; few living composers have so many valleys amid so many peaks, but the Sixth may be described as the plateau in the middle. It is not the best Milhaud but it is by no means the worst, and the work itself displays this variation in quality with astonishing vividness.

The first movement, developing from a broad and lovely melody suggesting the old

poser's better works, and the movement then falls off into a strange little pianissimo coda that is more startling than it is effective.

In the third movement—*Lent et doux*—we find something like a MacDowell-like song and a few odd Orientalisms; but in the final movement—*Joyeux et robuste*—we find reflections of the young Milhaud. Perhaps Milhaud is at his best when he is joyeux et robuste. Perhaps he is at his best when he writes with good, vertical vigor, and sprinkles the page with a lot of salt and pepper.

From this point in the program events fell in the superlative class. The first of them featured the superlative artistry of Bernard Zighera, the orchestra's first harpist. Mr. Zighera was the soloist in Ravel's Introduction and Allegro, a work he played before with the orchestra in 1931 and 1943.

In this jewel-like piece of chamber dimensions Mr. Zighera displayed his remarkable musicianship and his fascinating technique. With ease and accuracy he struck off the resonant chords, the harmonics, the glissandos, and a multitude of other small details that brought forth delicacies of timbre and tone. His work was received with bravos and continuing rounds of applause.

Mr. Munch closed the program with another of his favorites from Ravel's catalogue—

the Rapsodie Espagnole, one of the most aromatic Andalusian tone paintings to be produced by a non-Spaniard. Ravel was proud of his Basque heritage, and he may be temperamentally closer to Spain than were Chabrier and Rimsky-Korsakov.

Mr. Munch played the music with all the verve and finesse he can muster when something pleases him; and when he is pleased, it is only natural that nearly everyone is pleased. To judge by the resulting ovation yesterday, everyone was mightily pleased. *Monitor 10-8-55*

Symphony Concert

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By RUDOLPH ELIE

With the first performance of Darius Milhaud's Sixth Symphony yesterday afternoon, the 75th season may be said to have officially opened, for it is the first of some 15 works commissioned to honor the occasion. It is to be hoped most of them are stronger works than this, but it was not bad at all.

The Sixth Symphony finds Milhaud considerably mellowed in style, if a man capable of so many styles may be said to have one at all. In his life in composing the prolific Frenchman, now resident at Mills College in California (where he composed this work), has touched virtually

French, is a fine pastoral, filled with exquisite detail and charming effects. Its dissonance is never aggressive nor its material labored and drawn out. It flows along in a constantly developing mood, subsiding at the end with the echo of the opening strain. Very much the same might be said of the third movement, also a slow one, and very tender in tone.

But the second and final movement, one subtitled "tumultueux" the other "joyeux et robuste" are odd patchworks that jolt along in fairly regular tempi but in curious fits and starts. This disjointed quality, calling for all sorts of wry instrumental effects, little mottoes jumping from horns to brass to woodwinds and back again, keeps the listener off balance. So much so that while he catches the ingenuity of many of the effects, the overall picture eludes him entirely. Nonetheless, it managed to get a pretty cordial welcome due largely, I think, to the highly musical character of the two slower movements.

Good Concert

A thoroughly good concert all the way through, with a many-hued performance of Mozart's great G minor symphony and a sensitive and colorful performance of Ravel's atmospheric "Rapsodie Espagnol," the highlight was nonetheless Bernard Zighera's playing of Ravel's "Introduction and Allegro" for Harp and Orchestra.

Although the most conspicuous instrument in the orchestra the harp is perhaps least known by the public at large, and to have Mr. Zighera, who is clearly one of the leading harpists of the world, come forth and demonstrate it on the apron of the stage in one of the loveliest

Orière of Milhaud Sixth Symphony

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Huge Output

What mostly characterizes this huge output is its wild variation in quality; few living composers have so many valleys amid so many peaks, but the Sixth may be described as the plateau in the middle. It is not the best Milhaud but it is by no means the worst, and the work itself displays this variation in quality with astonishing vividness.

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Good Concert

A thoroughly good concert all the way through, with a many-hued performance of Mozart's great G minor symphony and a sensitive and colorful performance of Ravel's atmospheric "Rapsodie Espagnol," the highlight was nonetheless Bernard Zighera's playing of Ravel's "Introduction and Allegro" for Harp and Orchestra.

Although the most conspicuous instrument in the orchestra the harp is perhaps least known by the public at large, and to have Mr. Zighera, who is clearly one of the leading harpists of the world, come forth and demonstrate it on the apron of the stage in one of the loveliest

things ever written for it was a great joy.

A brief word about the way it works might be in order here. This is the modern double pedal harp with seven strings to the octave (like a piano with no black keys). Supplying the "black key" role are seven pedals, one controlling each string. These pedals have two positions or notches, one sharpening the string a semitone, the other flattening it. So every key is available to the performer by the way he sets the pedals, the shifting tonalities forcing him to change the pedal settings constantly. It is very complicated (though the striking glissandos are the easiest part) but Mr. Zighera, who plays with impeccable taste as well as formidable virtuosity, makes it all look simple indeed. Given a ravishing accompaniment by Mr. Munch and the reduced orchestra, Mr. Zighera won four calls back to the stage following his memorable performance of the work.

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In the third week of the season (beginning Monday, October 10) this orchestra will undertake a two-weeks' tour of cities of the South and Midwest, some of which it will be visiting for the first time. Charles Munch will conduct. The itinerary is as follows:

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Norfolk, Charlotte, Birmingham, Shreveport, Jackson, Urbana, Lafayette, Fort Wayne, and Saginaw will be visited for the first time by this orchestra.

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Haydn — Symphony No. 102
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Brahms — Symphony No. 2

Berlioz — Fantastic Symphony
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The following editorial followed the concert in Birmingham, Alabama (Birmingham News, October 14):

"It was like a seamless tapestry of music, the playing of the Boston Symphony Orchestra in Birmingham Wednesday night. Great orchestras always achieve a marvelous unity. In this blending of sound it was as if the blending itself could scarcely be detected. One great many-voiced instrument was responding to the spirit and understanding of a great conductor, Charles Munch.

"The conductor, Mr. Munch has written, should be 'infused with an inner exaltation, an all-consuming flame, and a magnetism that can bewitch both the musicians and the audience.' He exemplified the ideal. His own self-immolation conveyed itself to orchestra and audience and they too were uplifted in 'an inner exaltation.'

"Perhaps one may say that it was an exaltation born of a transporting sense — or vision — of what truly creative unity can mean in music, of what it conceivably *could* mean in the life of men, in the life of the individual, torn by so much of conflict and so often seeming to be reduced to a dealing with clashing, meaningless fragments. Only suppose that the work and the devotion of mankind could be brought into such a unity. Or that the thoughts and feelings of a lone soul could come together in such a harmony.

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Third Program

FRIDAY AFTERNOON, OCTOBER 28, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 29, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

MOZART....."Eine kleine Nachtmusik," Serenade
for String Orchestra (K.525)

- I. Allegro
- II. Romanza: Andante
- III. Menuetto: Allegretto
- IV. Rondo: Allegro

KHATCHATURIAN.....Concerto for Violin and Orchestra

- I. Allegro con fermezza
- II. Andante sostenuto
- III. Allegro vivace

(First performance at these concerts)

INTERMISSION

MAHLER.....Symphony in D major, No. 1

- I. Langsam. Schleppend wie ein Naturlaut
- II. Kraftig bewegt, doch nicht zu schnell
- III. Feierlich und gemessen, ohne zu schleppen
- IV. Stürmisch bewegt

SOLOIST

RUTH POSSELT

RUTH POSSELT, born in Medford, Massachusetts, made her début at the age of nine, giving a recital in Carnegie Hall. Her subsequent career has led to six tours of Europe, where she has appeared in recitals and with the principal orchestras of various countries, including Soviet Russia. She played under Monteux and Paray in Paris, Mengelberg and Szell in Holland. Her tours of this country include appearances as soloist with orchestras in Boston, New York, Chicago, Detroit, Washington, Cincinnati, St. Louis, Hartford and other cities. Miss Posselt is on the faculty of the Berkshire Music Center, in the department of chamber music.

CONCERTO FOR VIOLIN AND ORCHESTRA

By ARAM KHATCHATURIAN

Born in Tiflis, Trans-Caucasia, June 6, 1903

Completed in 1940, this Concerto was awarded the Second Degree Stalin Prize. It had numerous performances in Russia and its first full concert performance in this country when Arthur Fiedler introduced it at the Boston Pops June 26, 1945. Elie Spivak, soloist. It was introduced at the Berkshire Festival concerts by Ruth Posselt and Richard Burgin, on August 1, 1954.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, tympani, bass drum, cymbals, small drum, tambourine, harp, and strings.

The cadenza played in this performance is by David Oistrakh.

ON February 11, 1948, the Central Committee of the Communist Party denounced Khatchaturian, together with Shostakovitch, Prokofieff and four other composers as "anti-democratic," "unrealistic" and "formalist." Kabalevsky, who then escaped this denunciation, has subsequently risen to make a post-Zhdanov declaration of artistic independence, advocating individual initiative. Shostakovitch and Khatchaturian have since come forth with similar declarations. They have done so with, until now, apparent impunity. Khatchaturian's statement appeared in a publication called *Soviet Music* in November, 1953,* urging that the composer be disencumbered of the "tutelage" of

* Eight months, be it noted, after the death of Stalin.

"musical bureaucrats" and be allowed to devise without interference musical forms from his own inward promptings.

The article drew a comment from Howard Taubman in the *New York Times*, to which Khatchaturian retorted specifically in the March issue of *News* (a magazine printed in Moscow in English). Taubman's final word (*Times*, March 21, 1954) was heartily to agree with Khatchaturian's suggestion that America should be receptive to Soviet music, Russia receptive to American music, but he remarked that Russia seemed far behind America in this particular receptivity. More recent developments look toward a closer reciprocity.

A characterization of Khatchaturian over the signature of his colleague, Dmitri Kabalevsky, appeared in VOKS, Soviet bulletin for cultural relations with foreign countries, this in the era of his early favor.

"Wherein lies the force of Khatchaturian's music which, in such a comparatively short time, has won such attention of listeners and

executants, placing him in the forefront ranks of modern composers? It is art, replete with life, born of love for country, for its remarkable people, its rich nature.

"The especially attractive features of Khatchaturian's music are in its rootings in national, folk fountheads. Captivating rhythmic diversity of dances of the peoples of Trans-Caucasia and inspired improvisations of *ashugs* — bards — such are the roots from which have sprung the composer's creative endeavours. In the interlinking of these two principles there grew Khatchaturian's symphonism — vivid and dynamic, with keen contrasts, now enchanting in their mellow lyricism, now stirring in their tensivity of dramatism.

"For this composer folk music forms the initial creative impulse. Taking the seed of folk music, he develops it, resting on the principles of European — in the first instant, Russian — classic symphonism."

Unlike Michael Arlen or William Saroyan, Armenian writers who have identified themselves with the Western World, Aram Khatchaturian lives in his own country and strongly reflects in his work the art-character of his own people. To the West, his music is often Oriental in style, and therefore exotic. To the composer himself, "Oriental" traits are not exotic, but native, natural, and integrated with his musical thinking.

Khatchaturian is the son of a bookbinder in Tiflis. The indications are that his musical aptitude was not awakened by experience as a child. It was not until he was nineteen that he entered the music school of Michael Gnessin at Moscow. (Gnessin was once a pupil of Rimsky-Korsakov.) Khatchaturian studied the violoncello for two years. But soon composition absorbed him. He evidently lost no time in acquainting himself with musical literature in all its vast extent.

Gerald Abraham imagines him (in "Eight Soviet Composers") as "in the position of an eager, intelligent child who has just been given the run of a toy shop. It is really difficult to imagine oneself in the place of this young man in his early twenties, intensely musical, very gifted, yet who was belatedly making the acquaintance of the great composers all more or less at the same time. And as was quite natural it was the newest and gaudiest toys in the shop that caught his fancy first; like many other young musicians with fuller cultural backgrounds, Khatchaturian discovered music through contemporary music and only later developed a love of the classics. At that time, the late nineteen twenties, the younger Russian musicians had not been isolated from their Western contemporaries by the Chinese Wall erected to shut out foreign formalism, intellectualism, and pessimism; there was free and healthy artistic intercourse between Russia and her

not-yet-Nazified Western neighbors. The young Khatchaturian was particularly attracted by Ravel and the Central-European 'expressionists,' and their influence is said to be very strongly marked in some unpublished pieces written at this period; it is still evident, in fairly mild forms, in the Clarinet Trio, and in still more mature works. But although orthodox Soviet critics shake their heads sorrowfully over these modest little crops produced by the wild-oat sowing of 1928-29, it must be said emphatically that the real Khatchaturian is far from being an 'advanced' composer as we understand 'advanced modernism' in Western Europe.

"The reasons for this retreat from modernity are probably complex. No doubt the fundamental reason was Khatchaturian's discovery of his true creative self, which is essentially lyrical. He is intensely interested in folk-music, not only the music of his own Armenian race but that of the neighbouring peoples — not as a student of musical ethnography, but as a creative artist; even as a student he is said to have written some remarkable songs in the Turkoman, Armenian and Turkish idioms; and, despite the example of Bartók, love of folk-music is not easily reconciled with advanced modernism. But it is not improbable that this natural tendency was strengthened first by the later phase of Khatchaturian's musical education and then by official frowns on modernism in music."

Khatchaturian left Gnessin's school in 1929 for the Moscow State Conservatory, where he studied until 1934. Here he still had the benefit of Gnessin's instruction, but also that of Myaskovsky and Vassilenko. On graduating from the Conservatory he had composed a Dance for violin and piano in 1926, the Clarinet Trio (referred to above) in 1932, a Dance Suite for Orchestra in 1933, and his First Symphony (completed in 1934). In the following year he wrote the Piano Concerto widely known in this country.*

The State has taken good care of its favored composers, and assured them a living with leisure to compose. Khatchaturian once described the special provision for him and his fellows in time of war: "In the spring of 1943, the Soviet Government placed a country mansion near the town of Ivanovo at the disposal of Reinhold Glière, Dmitri Shostakovitch, and myself. The summer we spent there was highly productive for all of us. Dmitri Shostakovitch lived in a small cottage on the fringe of a forest, and he wrote his Eighth Symphony there.

* The Piano Concerto was performed at the Boston Symphony concerts October 29, 1943, and repeated April 21, 1944, and April 18, 1946. William Kapell was the soloist at these performances.

Reinhold Glière, a representative of our older but never aging generation of composers, wrote his Fourth Quartet. I worked on my Second Symphony in C major. It is not program music, but it reflects my reaction as a musician and a citizen to the trials through which our

country is passing. The day I began my work on the third movement, a Scherzo, five school girls from Ivanovo came to visit me in my secluded cottage, and brought me a bunch of field flowers. They were shy and attractive, with their braids crowned by enormous wreaths of corn flowers and rye. They seated themselves demurely around the piano, gazing at me with expectation. I played for them some of my piano music. They thanked me and soon disappeared into the sunlit fields."

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Mr. Burgin did not fuss around with overly wrought niceties but conducted the famous serenade with praiseworthy animation and firmness. Without either a French preciousness or an Italian bel canto, this essentially Germanic interpretation was refreshingly novel, for Symphony Hall at least. *post 10-34-53*

Ruth Posselt, wife of the conductor, joined the orchestra for the Khatchaturian, a concerto never before performed at these concerts but heard before at "Pops." Lightweight, showy, tuneful and rhythmically tricky, the piece suits Miss Posselt's big-toned, aggressive style of playing to a T.

However, the really high spot of the afternoon was Mr. Burgin's reading of Mahler's First Symphony, a piece which runs

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If the audience at yesterday's concert was a little surprised to note that the men of the orchestra rose spontaneously to applaud Richard Burgin as he appeared for his third call to the stage following the Manler, the reason was not hard to find:

Mr. Burgin had not only got up from a sick bed to conduct this concert, he had given one of the finest readings of Mahler's First Symphony—or of any symphony—of his life. It was a remarkable feat, for he not only gave this huge work a unity of style and mood it may very often lack due to its tendency to go in fits and starts, he gave it a tonal radiance of the most beautiful character. *He is perfect*

Mr. Burgin has made Mahler particularly his own; few other conductors save Bruno Walter seem to be so devoted to this tortured Austrian and so capable of penetrating his many mysteries. In his hands the obvious vulgarities, the sudden outbursts of cataclysmic passion, the coarse

reminiscences of Viennese street music, the sounds of nature and all the ruffles and flourishes of Mahler's titanic grapplings with the tragic immensity of it all, take on a significance, even an epic vastness. This, of course, was exactly what Mahler wanted as he struggled to extend his incomparable lyric gift into gigantic musico-emotional canvas—exploiting every means at his disposal.

Superb Performance

But does the First Symphony, which Mahler later referred to as a "youthful sketch" (!), in the end collapse of its own grandiloquence? I think it does. It was interesting at any rate, to note how closely the audience was held to this music toward the close of the last movement. The evocation of nature and the sound of the cuckoo in the first movement, the robust peasant-ries of the second, the ghostly ruefulness of the third; all these things held the audience spellbound. But, despite the great beauties of the inner part of the finale, the struggle for immensity palled, and the work did not receive the response it should have, especially in Mr. Burgin's really elevated conception of it and the orchestra's superb performance of it.

If Mr. Burgin triumphed in the Mahler, it was his wife Ruth Posselt who triumphed equally in the first Boston performance of Khatchaturian's Violin Concerto. This bright and lively work culminating a happy tune as easily assimilable on a first hearing the finale of Mendelssohn's E minor, seemed marred to me only by an excessively long first movement and by an excessively long cadenza (by

David Oistrakh). The material of this movement didn't seem to me quite worth developing so extendedly, but it was interesting and often colorful. The slow movement, very Russian in feeling, was exceedingly beautiful in its mood, one evoking the romantic glow of an extended waltz, which, in its gentle three time, it almost is. The finale is witty and nimble and altogether delightful and if the whole may be considered a somewhat lesser work in the form it is not at all pretentious: the composer has approached the violin realistically and honestly and written for it without conceit or bombast. A very enjoyable work, in fine, with many colorful moments in the orchestral fabric behind the soloist.

Miss Posselt, whose bowing is one of the most impressive performances among the day's violinists, approached the work broadly and freely, sometimes drawing a gypsy-like tone from her instrument, again achieving a tone of the greatest breadth and splendor. She was as nimble on the fingerboard as Khatchaturian's writing, tossing off the work's enormous difficulties effortlessly.

The concert began with a beguiling playing of Mozart's endlessly beautiful Eine Kleine Nachtmusik, done with so much grace and string tone by the string band as to bring up the question how it could do so well after such a hectic event as its recent tour of 15 American cities. Next week Mr. Munch returns to do Beethoven's Overture to "Fidelio," Honegger's Fourth Symphony and Tchaikovsky's Fourth Symphony."

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BOSTON SYMPHONY ORCHESTRA

Burgin Conducts Superbly, Miss Posselt Is Soloist

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By CYRUS DURGIN

By the time the Boston Symphony was well into the opening movement of Mahler's First Symphony, it seemed that Richard Burgin had never conducted so superbly, or that the orchestra had ever sounded better. When the concert had ended it had become fixed in my estimation as one of total and rare enjoyment. Perhaps the first allegro of the Mozart Serenade had gone a trifle on the slow side, perhaps the coda of the Mahler finale was not faultlessly neat. Yet the over-all impression was one of mastery and charm.

This may have been one of those musical miracles that occur from time to time, for the orchestra arrived back from its rugged Southern tour only Wednesday, and all, including Mr. Burgin, may well have been fatigued. Nor could there have been much time to prepare this exacting program, even including rehearsal on the road. But no sign of fatigue or under-rehearsal showed; conducting and performance had real elan and Boston Symphony quality. This listener, at least, departed from Symphony Hall deeply moved and with his head in clouds of gorgeous sound.

Nor had Ruth Posselt, as violin soloist, ever within my memory exceeded her performance of the Khachaturian Concerto. Here is a work of difficulty, and also of great appeal. It is largely melodic, with genuine tunes, not one of those essays in out-of-key figurations and other fireworks that are likely to sound a little acid. This has to be played in exact pitch—

it was, save for some slightly sagging octaves—and the rhythm, oftentimes tricky, must be steady. Miss Posselt played it with authority and loving care, and she wholly deserved the large ovation she received—including a kiss of the hand from her husband on the stand.

Oddly enough, the Boston Symphony had never played the Concerto in Boston before, though Mr. Fiedler introduced it at Pops a decade ago and Mr. Burgin and Miss Posselt were the principals in a Berkshire Festival hearing in 1954. Some of us had known it from recordings. Khachaturian has a mastery of the orchestra, and he evidently regards the violin as an instrument with a soul. It all sounds, it all "sings," the colors of the orchestration are rich and kaleidoscopic, and the slow movement has a striking nocturne quality. Most of the Soviet music I have heard has been minor, but this forceful yet unpretentious work is an exception.

As absence makes a fonder heart, so it is likely to make, in music, a score seldom heard seem all the more lovely. It worked that way with Mahler's First Symphony, a score of endless interest and skill, and of a beauty which defies communication by words. To Mahler the symphonic form was—perhaps naively—"the whole world," and here is much of the world, from innocent gayety to storm and heartbreak. That wonderful melody with its counterpointing harmony, which interrupts the dramatic, fast finale, is among the peaks of intimate emotion.

Little wonder, when the final D's had sounded, that cheering amplified the applause.

Next week Charles Munch will return, and conduct Beethoven's "Fidelio" Overture; the Fourth Symphony, "The Delights of Basel," by Honegger, and Tchaikovsky's Fourth Symphony.

Ruth Posselt Soloist

Burgin on Podium for Weekend Concerts

By Harold Rogers

Richard Burgin and his wife, Ruth Posselt, took the honors yesterday afternoon in Symphony Hall—Miss Posselt for a spirited performance of the Khachaturian Violin Concerto, and Mr. Burgin for his superb reading of the Mahler First Symphony.

These artists are more than welcome when they appear with the Boston Symphony Orchestra. Miss Posselt brings fire to nearly everything she touches, and were it not for Mr. Burgin's love for and understanding of Mahler, Bostonians would starve for his magnificent music.

Miss Posselt's performance of the Khachaturian was the first to be heard at these concerts, though it was introduced to Boston in 1945 when Arthur

Fiedler presented it at the Boston Pops. The end movements call for an astonishing piece of fiddling, done with aplomb by Miss Posselt, and the middle movement is one of those extended Russian melodies that drip with nostalgia. Here, too, she evoked the right mood of longing and sentimentality.

It's a concerto that has everything—the brilliant orchestration developed by the Russian Five and Stravinsky, singing romantic melodies, and pyrotechnics to challenge an artist's prowess. Miss Posselt's tone was in turns lambent or sparkling. In her traversal one could hear the heels of Russian boots, or visualize the lightness of a ballerina on pointes. It was a radiant performance.

The Mahler, too, was a mar-

vel of lush orchestral fabric and ravishing melodies as Mr. Burgin, the Boston Symphony's associate conductor, guided his colleagues through its four movements. It is filled with buoyant singing moods of the cut-of-doors, with melodies in the violins and cellos that bear your heart to the mountain top. Mahler's counter-melodies have an importance and a poignance seldom encountered in other composers.

The funeral march of the third movement—which is something of a satire on funeral music—presages those emotionally devastating marches yet to come. In this one he apparently chose a simple nursery tune, shifted it into the minor, treated it canonically, and voilà—a funeral march in a scherzo mood!

Mr. Burgin opened his program yesterday with a shining performance of Mozart's "Eine kleine Nachtmusik." This was one of those concerts—not too rare in Boston, we are grateful to say—when everything turned out right.

BOSTON SYMPHONY ORCHESTRA

Burgin Conducts Superbly, Miss Posselt Is Soloist

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Fourth Program

FRIDAY AFTERNOON, NOVEMBER 4, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 5, at 8:30 o'clock

BEETHOVENOverture to "Fidelio"

HONEGGERSymphony No. 4, "Deliciae Basilienses"

- I. Lento e misterioso; Allegro
- II. Larghetto
- III. Allegro

INTERMISSION

TCHAIKOVSKYSymphony No. 4 in F minor, *Op.* 36

- I. Andante sostenuto; Moderato con anima in movimento di Valse
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato; Allegro
- IV. Finale: Allegro con fuoco

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the fourth concert of the 75th season in Symphony Hall yesterday afternoon. The program: Overture to Fidelio, Beethoven; Symphony No. 64, Honegger; Symphony No. 4 in F Minor, Op. 36, Tchaikovsky.

By RUDOLPH ELIE

Despite a flaring performance of Tchaikovsky's Fourth Symphony, a work one never expects much of these days but one that inevitably moves everyone with its cumulative impact, it must be said yesterday's concert was not one of the more notable of the season so far.

The reason seems to lie in the Honegger symphony, and perhaps even in the Fidelio overture: neither seemed to carry its own weight resulting in a rather meager seeming first half. This might merely have been a personal impression, but the whole thing just seemed a little dull to me, the Honegger in particular.

Personal Sort

Yet it is a beautifully wrought symphony, a personal sort of revelation in a wholly agreeable idiom. Very little of the gripping harmonic tensions and motor-like rhythmic impulses so characteristic of Honegger appear at all; it seems more a calm, benevolent and kindly reflection on the sights and sounds and memories of his beloved city of Basle almost in the manner of Mahler recalling his earlier days though of course with none of the Mahlerian sound whatever. The mood is reflective all the way; folk-tune like fragments come and go; the slow movement has its beginnings in a Balserian tune; a procession marches by; and all comes to an end with the quotation over the polyphonic bustle with still another tune associated with Basle.

There is nothing formidable

about it at all; on the contrary it is even ingratiating in view of much present day music, and it is clearly the work of a master hand, notable for its balance, its clarity and its orchestral textures. Yet it didn't quite strike home: perhaps, if one knew the popular tunes quoted, it might make more point; certainly the Baslerians must find it all very touching and effective. Mr. Munch did it with devotion and skill, the orchestra traversing the piece in great form.

Can't Fail

The Fidelio was not a flawless performance, for one thing, but it too seemed to reflect the gloominess of the day itself. The Tchaikovsky, on the other hand, came to life with electrifying vitality. Mr. Munch has long demonstrated a great feeling for Tchaikovsky, his reading of the Sixth not long ago ranking with the finest performances of it in my experience. Yesterday he hurled himself into the Fourth, a work that for all its banalities, its excesses and its overwrought emotionality, hardly ever simply can't fail to topple the house. . . . and it certainly did yesterday. Again, it wasn't a flawless performance by the orchestra, but the ups and downs mattered little in the overall brilliance of the tonal brilliance of the occasion.

Next week Mr. Munch will begin his program with Mozart's Masonic Funeral Music in memory of the late Olin Downes, the well-loved music critic of The Times. A Sinfonia Concerte for Oboe, Clarinet, Horn and Bassoon by the same composer will be given, too, with the first desk men of the orchestra as soloists. The Schumann's Second Symphony rounds out the program: *for 11-5-55*

BOSTON SYMPHONY ORCHESTRA

Munch Conducts Symphonies by Honegger and Tchaikovsky

The Boston Symphony Orchestra gave the fourth program in the "regular" series of concerts at Symphony Hall, yesterday afternoon. Charles Munch conducted Beethoven's "Fidelio" Overture, the Fourth Symphony, "Delicias Basilienses," by Arthur Honegger, and the Fourth Symphony, in F minor, by Tchaikovsky. The program will be repeated at 8:30 tonight.

By CYRUS DURGIN

Charles Munch returned yesterday to the conductor's stand of the Boston Symphony Orchestra, following a week's respite after the strenuous tour of southern cities. He was cordially welcomed back, whereupon he launched into a performance of Beethoven's "Fidelio" Overture that was a tour de force of vivacity, but which, unfortunately, was remarkably coarse.

Indeed, as last week's concerts had proved one of those unpredictable miracles of performance close to perfection, so yesterday's concert was as unaccountably below the usual Munch standard—apart from the work of Honegger. It is only just to state a belief that the coarseness of the "Fidelio" Overture and the lackadaisical performance of three movements of the Tchaikovsky reflected upon the conductor, not the musicians. This situation did not result from indifferent playing, but from tonal balances, dynamic emphases and tempi obviously planned in rehearsal.

Much as this writer admires Mr. Munch, he must say there are times when the conductor whips

up the volume so that refinement is lost, so that the tympani when loud are overpowering, and the string tone dry and without much lustre. Yesterday was, in part, one such occasion.

At any rate, however, the Boston Symphony made its gesture to the reopening of the war-damaged and now rebuilt State Opera in Vienna, tonight, by performing the "Fidelio" Overture.

Perhaps the Tchaikovsky Fourth Symphony is not music best suited to Mr. Munch's interpretive nature. I never have heard the first three movements taken so slowly, and with so little attention to the emotion they sorely need. The first movement nearly fell apart, and so did the second. There was some increase of speed in the pizzicato third movement, but not nearly enough to produce the sparkle it should have. But all went well with the garish fourth movement, and the concert ended in a blaze of tonal glitter, emotional excitement and abundant applause.

Honegger's Fourth Symphony, called "Delights of Basel" because it quotes the tunes of a couple of Basel songs, was introduced by Koussevitzky in 1949, his last season with this orchestra. More than five years have passed since then, so the work returns in a fresh new light. This is notably delicate music, rather lightly scored, and as the composer explained, in something of the spirit of Mozart and Haydn. *11-5-55-Ed*

It is also luminous music, perhaps a trifle on the dry side, but very charming, quite melodious and beautifully organized. Probably it never will win loud acclaim because its appeal is not calculated to generate strong feeling. Here Mr. Munch's conducting matched the character of the work, the playing was crisply deft and, in sum, this provided the most consistently excellent portion of the afternoon.

Next week Mr. Munch will present two scores of Mozart, the Masonic Funeral Music in memory of Olin Downes, the late New York Times critic, and the Sinfonia Concertante for Four Wind Instruments and Orchestra, and Schumann's Second Symphony, in C major.

Music Review

By TUCKER KEISER

This week end's pair of concerts by the Boston Symphony will be classified as holding operations rather than artistic victories, if tonight's concert is a duplication of yesterday afternoon's. Mr. Munch's choice of selections was questionable and his interpretations of them not up to a very high standard.

The program opened with the Overture to Beethoven's "Fidelio," in which the conductor failed to achieve any noticeable dramatic tension, and continued with Honegger's Symphony No. 4, "Deliciae Basilienses," a work of vapid, arty pretentiousness which did little more yesterday than occupy the time from 2:30 to 3 p. m. *11-5-55*

I tried to concentrate on this study in pianissimos, but gave up about halfway through the second movement and with infinitely greater profit turned my attention to John N. Burk's scholarly and beautifully styled essays in the program book.

The final item, Tchaikovsky's Fourth Symphony, was more diverting than the preceding pieces for two reasons: the Tchaikovsky was served with Gallic sauce and the podium performance by the conductor was spectacular. No one could suggest that the composition was other than red-blooded, but the Munch reading was alternately watery and adrenalized, producing extraordinary if entertaining results.

The Dionysian production number by the conductor accompanying the final movement drew hearty applause. The orchestra, old hands at superlative Tchaikovsky, maintained its normal lively tempo and treated the choreography with smiling tolerance.

SEVENTY-FIFTH SEASON · NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Fifth Program

FRIDAY AFTERNOON, NOVEMBER 11, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 12, at 8:30 o'clock

MOZART.....Masonic Funeral Music, K. 477

In Memory of OLIN DOWNES (1886-1955)

MOZART.....Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon, K. 297b

Oboe: RALPH GOMBERG
Clarinet: GINO CIOFFI

Horn: JAMES STAGLIANO
Bassoon: SHERMAN WALT

- I. Allegro
- II. Adagio
- III. Andantino con Variazioni

(First performance at these concerts)

INTERMISSION

SCHUMANN.....Symphony No. 2, in C major, Op. 61

- I. Sostenuto assai; Allegro ma non troppo
- II. Scherzo: Allegro vivace; Trio I; Trio II
- III. Adagio espressivo
- IV. Allegro molto vivace

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BOSTON SYMPHONY ORCHESTRA

Music of Mozart, Schumann Played to Near Perfection

The Boston Symphony Orchestra played the fifth program in the "regular" Friday afternoon-Saturday evening series at Symphony Hall, yesterday afternoon. Charles Munch conducted the following works: Mozart: Masonic Funeral Music (In Memory of Olin Downes), Sinfonia Concertante, K. 297-B; first time at these concerts; soloists: Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn, and Sherman Walt, bassoon; Schumann: Symphony No. 2, in C major.

By CYRUS DURGIN

Perfection in this world is said to be impossible of attainment, and likely that is true. But there are occasions when you can come pretty close to perfection, and yesterday's Boston Symphony concert was one of them. The program consisted of German music, and in the excellence of style and execution, in Charles Munch's meticulous conducting of it, perfection was very near at hand. Certainly the beauties of this concert, from the "singing" turns of phrase to the sheer sound of the orchestra, will remain in the memory of some of us for a long time.

Purely as tonal art, the Masonic Funeral Music is one of the supreme adagios ever composed by Mozart or anyone else. As a memorial to the late Olin Downes, the distinguished music critic whose career began in Boston, the Masonic Funeral Music was altogether appropriate.

The Sinfonia Concertante for four wind instruments and orchestra is another item of the vast Mozartean treasury which had not made its way to these concerts until yesterday. It is a most lyrical and delicately written score, with a fabulous wealth of detail for the four soloists. Here and there are near-reminiscences of that other great Mozart Sinfonia Concertante, the one for violin and viola.

Mr. Munch was exceedingly well

advised to give us this work, and especially with the solo portions taken by the Boston Symphony's own superb first desk men. I cannot imagine the interweavings of oboe and clarinet done with greater finesse than Mr. Gomberg and Mr. Cioffi accomplished them, nor a better "singing" tone than from Mr. Stagliano's horn, or a more nimble and finely adjusted performance of the bassoon role than by Mr. Walt. Probably, in the greatest orchestras of the world, there are wind players to equal ours, but I doubt very much if, today, you could find any to exceed them. The applause that followed performance of the Sinfonia Concertante was generous, most enthusiastic, and richly merited.

The romantic ardors of Schumann's C Major Symphony made a good contrast to the Mozart, and finished the afternoon in a glow of exaltation. Mr. Munch has, as one might say, "a good hand" for Schumann's fairly solid orchestration, and an affinity for the spirit and style of that composer. Yesterday his reading of Schumann—and, for that matter, those of Mozart—showed the conductor at his altitudinous best.

The program will be repeated tonight at 8:30. Next week the orchestra makes its first visit of the season to New York. At the Symphony Hall concerts of Nov. 25 and 26, Mr. Munch will present Brahms' "Tragic" Overture; the first performances of the Sixth Symphony by Walter Piston, composed upon commission for the Boston Symphony's 75th Anniversary, and the Beethoven Violin Concerto, with Jascha Heifetz as soloist.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 5th concert of the 75th season in Symphony Hall yesterday afternoon. The soloists were Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon, and James Stagliano, horn. The program: Masonic Funeral Music (K. 477); Sinfonia Concertante for Oboe, Clarinet, Bassoon and Horn (K. 297b); Mozart: Symphony No. 2 in C, Op. 61. Schumann

By RUDOLPH ELIE

A restrained, darkly beautiful concert this, from the noble utterances of Mozart's Funeral Music given in memory of Olin Downes, late music critic of The Times, to the controlled tumult of the finale of the Schumann.

No finer tribute could have been given to Mr. Downes, who began his career in Boston, moved on to New York and wrote of music and musicians with a dedication and a retention of balance given to few in his position. Though I had met him in line of duty a few times, I cannot say I knew him at all save through his writings, which I much admired for their musical content and for the essential kindness they reflected.

His loss is a great one, for he was one of the last of the long line of distinguished American critics who, with columns and columns of newspaper space available, wrote leisurely, contemplatively and in high literary style. Today—though The Times still gives more space to the musical world than most—it is quite different. The critic says what he says as compactly as possible and crosses his fingers until the next morning's edition hoping against hope he hasn't been cut in two and so rendered more idiotic than everyone thinks he is to begin with.

Sincerely Felt / 11-12-55

In any case, Olin Downes is gone and no more beautiful or more sincerely felt work could have honored him, for Mozart was a passionate Mason and wrote from the depths of his heart. It was played with grave melancholy by Mr. Munch and the orchestra.

As it happened, there was a halo of gravity about the exquisite Sinfonia Concertante that followed. This sort of thing,

presenting the first desk men of the orchestra in the solo roles of the world's enormous literature for solo ensembles and orchestra, is something this orchestra has failed to do for too many years to contemplate. I have been pounding for attention on the table on the matter for years without avail, but this lovely work was so well received Mr. Munch and his advisors may begin to scout the possibilities. Off hand, I can think of two dozen by everyone from Vivaldi to Dittersdorf, from Bach to Schumann—and well beyond—all crying for a hearing.

This Sinfonia, scored for solo oboe, clarinet, bassoon and horn, found messrs. Gomberg, Cioffi, Walt and Stagliano in high perfection, traversing the notes with great facility but getting to the heart of the matter in terms of nuance, balance and quality of tone as well. I could not understand Mr. Munch's tempo in the first movement at all. Though marked allegro, it was a slow andante throughout, lacking sparkle and elan. Even the slow movement seemed too slow to me and the rondo might well have had more gayety. But the music itself is so exquisite it didn't matter too much, especially in the exceptionally fine playing by the principals.

Of all Schumann's four symphonies the Second is somehow the most satisfying not only because of the really elevated character of the melodies but because here Schumann really displays mastery of orchestral texture. Other scores again and again call attention to his basically inept grasp of scoring for orchestra but the Second is without turgidity. Also it has more unity of thought: here Schumann ceases being the miniaturist and becomes the symphonist capable of sustained musical thought.

It is a work Mr. Munch does very well, too, for he does not fuss with it or try to whip it up beyond its capacity to respond. As a result it was a very satisfying conclusion to a surprising solemn afternoon. Next week comes Walter Piston's Sixth Symphony, the second of the works commissioned for the 75th season. The concert begins with Brahms' Tragic Overture and ends with Beethoven's Violin Concerto, Jascha Heifetz as soloist.

Four Soloists in Sinfonia Concertante

By Harold Rogers

There was a good deal of pleasing sound at the concert by the Boston Symphony Orchestra yesterday, but nothing caught fire. Perhaps it was one of those programs that look good in type, but which lack in performance the catalytic agent that causes incandescence.

Whatever the trouble, Charles Munch gave us expert readings of Mozart's Masonic Funeral Music, played in memory of the noted music critic, Olin Downes; Mozart's Sinfonia Concertante, for Oboe, Clarinet, Horn, and Bassoon, K. 297b; and the Schumann Symphony No. 2.

The Funeral Music is remarkable in that it never sounds a note of hopeless mourning. A serene spirit of faith pervades its sustained phrases and songful melodies. *Post 11-13-55*

The soloists for the Sinfonia Concertante were Ralph Gombert, oboe; Gino Cioffi, clarinet; James Stagliano, horn; and Sherman Walt, bassoon—all of whom are first-desk players in the orchestra. They, too, performed with care but without verve. It was lovely music that wanted life.

The Schumann Second is one of those works that have won out in spite of shortcomings—in this case romantic verbosity and overstuffed orchestration. Schumann's genius, especially with melody, shines through and keeps it going. The performance yesterday seemed endless, though the concert is actually about 15 minutes shorter than usual.

Next Saturday night, when the Boston Symphony is on one of its treks to New York, the Phil-

harmonia Orchestra of London will make its Boston debut in Symphony Hall, Herbert von Karajan conducting. He had planned to play the Berlioz "Fantastic" Symphony; but since Bostonians are well acquainted with Berlioz in general, and the "Fantastic" in particular, he was prevailed upon to switch to the Sibelius Fifth Symphony. His program will also include the Bartók Concerto for Orchestra and the Mozart Divertimento in B-flat, K. 287.

We are grateful for this change in program, for without it we would probably have no Sibelius Fifth in Symphony Hall this year in which Sibelius celebrates his 90th anniversary. Mr. Munch has admitted that he is not sympathetic with this composer, though one finds it hard to see why he turns away from the mountainous majesty of some of the Sibelius symphonies for the fading charms of the Schumann Second. Sibelius is surely the greater symphonist.

Music Review

By TUCKER KEISER

Charles Munch and the Boston Symphony Orchestra presented a concert yesterday that was genuinely inspired. There will undoubtedly be more exciting afternoons this season, there surely will be more drama, and there are likely to be moments which in expressiveness equalled yesterday's performance, but I don't see how we can have another entire program which will speak to the heart any more intensely.

The orchestra was at its finest and the conductor was at his most communicative. Both players and maestro performed as one in each work we heard not only with every ounce of musicianship at their command but also with every evidence that the music came from the heart. No one could ask for more. *Post 11-12-55*

The program opened with Mozart's Masonic Funeral Music, dedicated to the memory of Olin Downes, who was music critic for the Boston Post from 1906 to 1924 before he joined the staff of the New York Times. This noble Adagio, with its classically tragic opening melody and its consoling chorale, was a fitting piece to honor a man who so purposefully devoted his life to music.

Then followed a splendidly subtle reading of Mozart's Sinfonia Concertante (K. 297b) with four members of the orchestra making up the concertino, Ralph Gombert (Oboe), Cioffi (Clarinet), James Stagliano (Horn), and Sherman Walt (Bassoon). In this soloists, orchestra, and conductor gave a remarkable exhibition of

plastic interplay we hear only in the refined atmosphere of top-notch chamber concerts.

Mr. Munch concluded the concert with the Schumann Second Symphony. This work is an ideal piece for the Munch treatment. The delicate balance between instrumental voices and the deft manipulation of sonorities spotlighted the continuous melody in Schumann's murky orchestration. The artful manipulation of tempi revitalized the first, second and fourth movements and the luminous mezzo-voice of the strings in the Adagio added profundity to Schumann's emotional music.

Indeed, the performance was such that one seemed to be hearing the score for the very first time.

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 25, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 26, at 8:30 o'clock

BRAHMS Tragic Overture, Op. 81

PISTON Symphony No. 6

- I. Fluendo espressivo
 - II. Leggerissimo vivace
 - III. Adagio sereno
 - IV. Allegro energico
- (Composed for the 75th Anniversary of the Boston Symphony Orchestra;
First Performance)

INTERMISSION

BEETHOVEN Violin Concerto in D major, Op. 61

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo

SOLOIST
HEIFETZ

HEIFETZ

JASCHA HEIFETZ was born at Vilna on February 2, 1901. He began his study of music as a child of three, being taught by his father, who was also a violinist. At five he entered the Royal School of Music at Vilna, and at six played Mendelssohn's Concerto in public. He graduated in the following year, and after two years' stay in St. Petersburg, where he took lessons with Leopold Auer, he appeared several times with the Symphony Orchestra in Odessa. At the age of ten he was taken to Berlin and Vienna, playing with orchestra under Arthur Nikisch, and Safanov. He extended his concert tours, played in Scandinavian cities in the first part of the war, and in 1916-17 gave recitals in Leningrad. In the autumn of 1917 he arrived in New York via Siberia and the Pacific Ocean. His first recital in Boston was on January 6, 1918. Mr. Heifetz played with the Boston Symphony Orchestra January 3, 1919. He then played Beethoven's Concerto, which, among a number of concertos in subsequent concerts, he repeated February 27, 1931, December 22, 1938, February 9, 1945, and October 26, 1951.

'Salute to Rome' Here By Symphony Here

Boston's "Salute to Rome" to which next week will be devoted will culminate with an appropriate program for the concerts by the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening. The "Salute to Rome" will consist of a series of events planned by our cultural institutions. Honored guests from Rome, including Salvatore Rebecchini, the Mayor of that city and Goffredo Petrassi, one of Italy's foremost composers, will present at these concerts. Petrassi's Fifth Concerto for Orchestra will have its first performances, having been composed for the 75th anniversary of Boston's orchestra by commis-

sion of the orchestra and the Koussevitsky Music Foundation. Mr. Munch also will conduct Respighi's First Suite composed upon Ancient Dances for the Lute, Mendelssohn's "Italian" Symphony, and Berlioz' "Roman Carnival" Overture. An exhibition of contemporary Italian paintings brought from Rome by air will have its only Boston showing in the Symphony Hall gallery.

The third concert of the Tuesday evening series will take place on November 29. Mr. Munch will conduct Brahms' "Tragic" Overture, Mozart's Sinfonia Concertante for four wind instruments with orchestra (Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon), and Schumann's Symphony in C major, No. 2.

SALUTE TO ROME

As the final event of Boston's "Salute to Rome", which begins on Sunday, the Boston Symphony Orchestra will dedicate the program of the next pair of concerts to Italy. The new orchestral Concerto by the Roman composer, Goffredo Petrassi, which was composed for the anniversary of this orchestra, will then have its first performance and Mr. Petrassi will fly from Italy to be present. Mr. Munch has otherwise planned an appropriate program. Salvatore Rebecchini, Mayor of Rome, will be received by Mayor Hynes as a visitor to Boston and will be honored by our various cultural institutions. The "Salute to Rome" is sponsored by the United States Information Agency, in Washington.

A special exhibition of contemporary paintings, brought from Italy, will be shown in the gallery.

Italian Composer Lauds Symphony, Walter Piston

An elated Goffredo Petrassi, Italian composer here for Salute to Rome Week, expressed warm admiration for the Boston Symphony and American composer Walter Piston at last night's Symphony Hall concert.

The Roman visitor, whose Fifth Concerto for Orchestra will be given its world premiere Friday afternoon, commented after hearing Piston's Sixth Symphony:

"What an extraordinary orchestral! Mr. Piston's composition is of the very first order. It made a great impression on me. It is typically American in its rhythms and its energies, yet its lyricism might trace back to Mr. Piston's Italian ancestry. The performance by Mr. Munch (Charles Munch, conductor) was perfect."

The work by Piston, native of Maine and grandson of an Italian sea captain, was given its premiere by the Boston Symphony on Friday. Piston and Petrassi are among 15 composers whose works are being given their first performance during this, the 75th anniversary season of the orchestra.

Italian Music by Symphony This Week as Part of Boston's "Salute to Rome"

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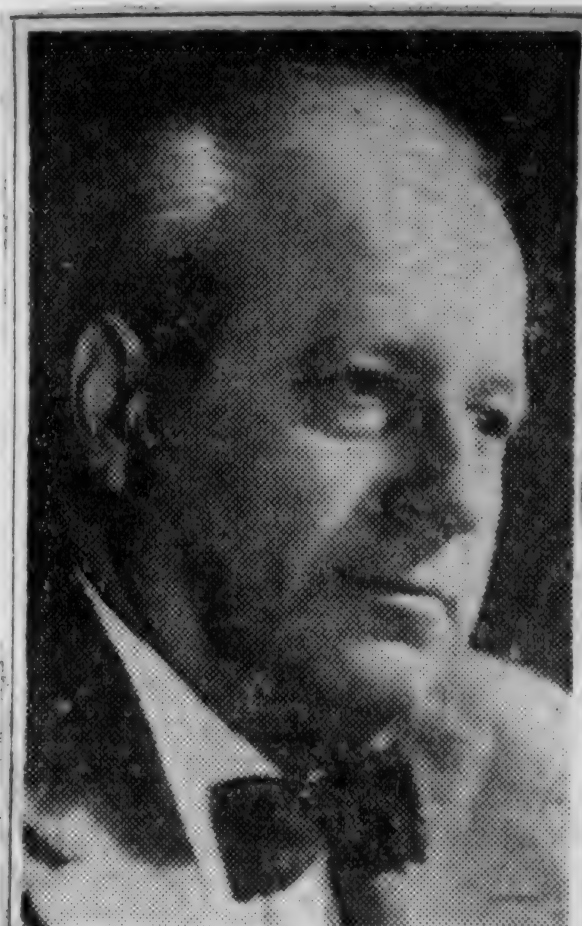
Globe 11/27/55

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Walter Piston, whose Sixth Symphony is having its premiere by the Boston Symphony Orchestra at its weekend concerts in Symphony Hall.

ENTR'ACTE

PISTON AT SIXTY

The following interview by Howard Taubman is quoted from the "New York Times," January 31, 1954

WALTER PISTON was born in Maine sixty years ago, lives in Massachusetts and summers in Vermont. That should qualify him as a New Englander, and there are times, he says with detachment, when he feels he is like the trees around Boston, deep-rooted and taken for granted.

You have the feeling, as you sit and chat with him in a quiet office at Symphony Hall in Boston, that he belongs to the heart of the tradition that represented the flowering of New England a century ago. He talks quietly and philosophically. His speech has the accent of Harvard, where he studied and where he has taught for almost three decades. His figure is sturdy and he leans forward as he makes his points softly, pausing repeatedly to chain-light a pipe until the ash-tray is heaped with half-burnt matches.

New England is part of his life, but he is no regionalist. His music

is certainly not local in quality, and there is little reflection in it now of the two years he spent in Paris studying with Nadia Boulanger. He does not object to regionalism in other composers, but he resists the argument that only specific types of music may be termed American.

"Music is written here and here and there and there," he observes, pointing with his pipe stem to far-flung sections of the United States on an imaginary map. "It is written in this style and that. It is all American music because it is written by Americans."

His own music, he believes, has been influenced by all the things that affect one's life and character. There is an Italian heritage; his grandfather was an Italian, named Pistone. There is a background of the graphic arts; he studied drawing and painting at the Massachusetts School of Art before he got around to making music his career for the simple reason that the art school was free and the conservatory cost money.

As a young man he could play the piano and violin with equal efficiency, and he used these skills to earn a living in cafés around Boston. He became an expert at the dance music of the day. "Real jazz?" you ask. "Well, ragtime," he says.

During the first World War he was in a service band, and he taught himself to play most of the wind instruments. "They were just lying around," he says, "and no one minded if you picked them up and found out what they could do."

And there has been the teaching at Harvard. After he had studied music at the university, graduating at 30, and had worked with Nadia Boulanger in Paris, he returned to join the faculty. Working with young composers has been an influence, too. Some good ones have come out of his classrooms—Elliott Carter, Irving Fine, Harold Shapero. There was Leonard Bernstein, he says, who took lessons, and Mr. Piston emphasizes the word "took" so that you sense it could properly be something like wrest.

"You find yourself thinking about the problems raised by the student's music," Mr. Piston says. "You consider ways of solving them until you feel they are your problems. And yet you must not do the solving; the student must find his own way. It eats into the time you have for your own music, but it is also a fertilizing influence."

Serge Koussevitzky, for twenty-five years conductor of the Boston Symphony, was another vital influence. He was aflame with the idea of finding American music to perform. He insisted that Mr. Piston must write a piece for him, and the composer, who had assumed that he would be able to compose only during his vacations, produced



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a work called "Symphonic Piece" in 1927 that was created during the academic year. That taught him that he could compose while teaching.

Mr. Piston has written largely for orchestra and chamber ensembles. His one theatre piece, "The Incredible Flutist," which was composed for a ballet and which is best known in the suite he drew from it, has brought him the most renown. The suite has been performed several hundred times, quite a record for a contemporary work written only fifteen years ago, and Mr. Piston is a bit embarrassed and perhaps hurt that his fame with many people rests on it. Not that he is ashamed of it. "It has some good tunes," he admits, but, after all, he has written more ambitious, serious things.

His music has its own profile. It is high-minded without being heavy. It follows no fashionable formula. It has the independence of taste and style you would expect from a man who has not espoused fads and who has remained himself. He has been tempted to try an opera, but when he was offered a commission recently to do a symphony, he plunged into No. 5. "Possibly the urge to do an opera is not great enough," he says with a smile.

SYMPHONY NO. 6

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston's Sixth Symphony was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for this Orchestra's anniversary season and is dedicated to the memory of Serge and Natalie Koussevitzky.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, snare drum, military drum, tambourine, cymbals, tam tam, 2 harps, and strings.

IN ANSWER to a request for information about his new Symphony, the composer has sent the following interesting communication:

"It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hear-

ing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.

"While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

"Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo 'cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

"I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances of my music."

As noted below, the first four symphonies have been performed by this orchestra. The Fifth, which has been commissioned by the Juilliard School of Music, will be performed there this season as part of a Festival of American music. The following orchestral works by Walter Piston have been played at the Boston Symphony concerts in the years indicated:

	Conducted by
1928 *Symphonic Piece	Serge Koussevitzky
1930 *Suite for Orchestra, No. 1	Walter Piston
1934 *Concerto for Orchestra	Walter Piston
1938 *Symphony No. 1	Walter Piston
1939 Concertino for Piano and Orchestra (Soloist, Jesús María Sanromá)	Serge Koussevitzky
1941 Concerto for Violin and Orchestra (Soloist, Ruth Posselt)	Richard Burgin
1942 Sinfonietta	Richard Burgin
1943 *Prelude and Allegro for Organ and Strings (Soloist, E. Power Biggs)	Serge Koussevitzky
Repeated 1945	
1944 Symphony No. 2 (Repeated in 1955 by Charles Munch)	G. Wallace Woodworth
1948 *Symphony No. 3 (Repeated in the following season)	Serge Koussevitzky
1949 Suite for Orchestra, No. 2	Charles Munch
1952 Toccata	Charles Munch

1952 Symphony No. 4 Charles Munch
 1954 *Fantasy for English Horn, Strings and Harp Charles Munch
 (Soloists, Louis Speyer and Bernard Zighera)

Of the above works the *Toccata* was dedicated to Charles Munch and first performed under his direction on his tour of this country with the *Orchestre National de la Radiodiffusion Française* in the season 1948-1949. Mr. Munch conducted the *Toccata* with the Boston Symphony Orchestra in Paris and London in 1952. *The Incredible Flutist* has been performed by the Pops Orchestra under the direction of Arthur Fiedler, both as a ballet and as a concert number.

*First performance by the Boston Symphony Orchestra.



Munch Conducts Premiere of Piston Sixth Symphony

Charles Munch conducted the Boston Symphony Orchestra in the sixth program of the Friday afternoon-Saturday evening series at Symphony Hall yesterday. The program began with Brahms' "Tragic" Overture, and included the Symphony No. 6 by Walter Piston (first performance; composed for the 75th Anniversary of the Boston Symphony Orchestra), and the Beethoven Violin Concerto with Jascha Heifetz as soloist.

By CYRUS DURGIN

The question here is whether to begin with Jascha Heifetz' magnificent performance of the Beethoven Violin Concerto, or the premiere of the new Sixth Symphony by Walter Piston. Each brought glory to the Boston Symphony concert yesterday, and in each there was a wealth of brilliant playing and conducting.

Let us consider the new music first, which the distinguished professor at Harvard wrote upon commission by the Boston Symphony and the Koussevitzky Music Foundation, for the Orchestra's 75th Anniversary, and which he dedicated to the memory of Serge and Natalie Koussevitzky. First of all, this is a score of arresting musical substance, in a style neither aggressively new nor which retreats toward the past. There are melodies, if not lush tunes, and there are soothing consonances as well as dissonance.

The over-all first impression of this brand-new piece is of rhythmic vitality, very clean and polished writing, and a structure which sounds so simple that it might turn out to be much more subtly complicated than one might suppose. The first movement is intended to be flowing and expressive; the second light and vivacious (and it has a lot of feathery scherzo detail in the instruments); the third is a broad adagio, and the fourth an energetic allegro with a six-voiced fugal section. Each movement lives up to its designation.

Mr. Piston probably never will completely escape the label "academic" (no professor ever can!), but in his case academic means resourceful in the scope of learning and technic, not dryly and timidly conventional. Piston's music is always well-mannered for he is not a temperament to sob, thunder or laugh out loud in public. It is always distinctive, too, unmistakably Piston, and at its best when the pace is brisk and the rhythm lively. His slow movements are inclined to be like white sails in a light wind, useful and pleasant but lacking tension. Such

is true of the adagio in the Sixth Symphony, although it has a superb melody which cellist Samuel Mayes played most beautifully.

Heifetz Supreme

Much more can be said about this work when much more is known of it. For the present be it recorded that the Symphony gave this listener a good time, and that he would like to hear it again. The composer was present and bowed in response to applause that was notably cordial and sustained.

Mr. Heifetz, who has gone in for the fashion increasing among musicians of having themselves billed by surname alone, was at his best yesterday, even though I could count two tiny blemishes. Perhaps they disturbed the player, but surely no one else, for his radiant, silken-smooth and richly-styled performance of the Beethoven Violin Concerto was a marvel of musical virtuosity. *June 11-26-53*

So alike in quality, so equal in stature was the work of Mr. Munch and the orchestra, that this was one of those rare occasions when one could conclude that all the beauty of a masterpiece had been fully revealed. Evidently the entire audience thought so, for the applause which followed the last chord broke out noisily and spontaneously, grew and continued, with cheers and stamping added to the crackle of slapping palms.

Brahms' "Tragic" Overture provided an appropriate beginning for the concert, but only in the sense of its excellent performance and its high seriousness, for really it is not at all tragic.

The program will be repeated at 8:30 tonight. The music next week will join Boston's "Salute to Rome," for it all will be either of Italian origin or about Italy: Respighi's First Suite of Antique Dances and Airs for Lute; the first performance of Goffredo Petrassi's Fifth Concerto for Orchestra (commissioned for the Boston Symphony's 75th Anniversary); Mendelssohn's "Italian" Symphony, and the "Roman Carnival" Overture of Berlioz.

1952 Symphony No. 4

1954 *Fantasy for English Horn, Strings and Harp

(Soloists, Louis Speyer and Bernard Zighera)

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The question here is whether to begin with Jascha Heifetz' magnificent performance of the Beethoven Violin Concerto, or the premiere of the new Sixth Symphony by Walter Piston. Each brought glory to the Boston Symphony concert yesterday, and in each there was a wealth of brilliant playing and conducting.

Let us consider the new music first, which the distinguished professor at Harvard wrote upon commission by the Boston Symphony and the Koussevitzky Music Foundation, for the Orchestra's 75th Anniversary, and which he dedicated to the memory of Serge and Natalie Koussevitzky. First of all, this is a score of arresting musical substance, in a style neither aggressively new nor which retreats toward the past. There are melodies, if not lush tunes, and there are soothing consonances as well as dissonance.

The over-all first impression of this brand-new piece is of rhythmic vitality, very clean and polished writing, and a structure which sounds so simple that it might turn out to be much more subtly complicated than one might suppose. The first movement is intended to be flowing and expressive; the second light and vivacious (and it has a lot of feathery scherzo detail in the instruments); the third is a broad adagio, and the fourth an energetic allegro with a six-voiced fugal section. Each movement lives up to its designation.

Mr. Piston probably never will completely escape the label "academic" (no professor ever can!), but in his case academic means resourceful in the scope of learning and technic, not dryly and timidly conventional. Piston's music is always well-mannered for he is not a temperament to sob, thunder or laugh out loud in public. It is always distinctive, too, unmistakably Piston, and at its best when the pace is brisk and the rhythm lively. His slow movements are inclined to be like white sails in a light wind, useful and pleasant but lacking tension. Such

is true of the adagio in the Sixth Symphony, although it has a superb melody which cellist Samuel Mayes played most beautifully.

Heifetz Supreme

Much more can be said about this work when much more is known of it. For the present be it recorded that the Symphony gave this listener a good time, and that he would like to hear it again. The composer was present and bowed in response to applause that was notably cordial and sustained.

Mr. Heifetz, who has gone in for the fashion increasing among musicians of having themselves billed by surname alone, was at his best yesterday, even though I could count two tiny blemishes. Perhaps they disturbed the player, but surely no one else, for his radiant, silken-smooth and richly-styled performance of the Beethoven Violin Concerto was a marvel of musical virtuosity. *June 11-26-53*

So alike in quality, so equal in stature was the work of Mr. Munch and the orchestra, that this was one of those rare occasions when one could conclude that all the beauty of a masterpiece had been fully revealed. Evidently the entire audience thought so, for the applause which followed the last chord broke out noisily and spontaneously, grew and continued, with cheers and stamping added to the crackle of slapping palms.

Brahms' "Tragic" Overture provided an appropriate beginning for the concert, but only in the sense of its excellent performance and its high seriousness, for really it is not at all tragic.

The program will be repeated at 8:30 tonight. The music next week will join Boston's "Salute to Rome," for it all will be either of Italian origin or about Italy: Respighi's First Suite of Antique Dances and Airs for Lute; the first performance of Goffredo Petrassi's Fifth Concerto for Orchestra (commissioned for the Boston Symphony's 75th Anniversary); Mendelssohn's "Italian" Symphony, and the "Roman Carnival" Overture of Berlioz.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the sixth concert of the 75th season in Symphony Hall yesterday afternoon. The soloist was Jascha Heifetz, violinist. The program:

Tragic Overture, Op. 81	Brahms
Symphony No. 6	Piston
Concerto in D, Op. 61	Beethoven

By RUDOLPH ELIE

Walter Piston has honored the 75th anniversary season of the Boston Symphony with a very fine and distinguished symphony.

It is his Sixth, a work revealing an inner glow as warm and benevolent as a summer day, and that it caught on so well yesterday afternoon in its first performance is indicative not of its quickness of apprehension (a quality composers fear) but the completely musical character of the symphony itself as well as the unmistakable geniality of its inspiration.

Mr. Piston himself in his remarks in the program says that it seemed to him, while writing the work, that the melodies were being written by the instruments themselves—a very significant and interesting observation and one that the symphony itself very clearly bears out. There is, indeed no smell of the lamp here, but a spontaneous, self-generating inner creative force that not only always moves forward but that also displays a unity of style from movement to movement. This is to say the work suggests the totality of its creation rather than the assembly of four symphonic movements one hardly related to the other.

Freely, Easily

The first movement, of a vigorous and stimulating character with interesting materials worked freely and easily, sets the mood from the outset, a mood of confident sonority. Though it rises to moments of great power it is never forced, never aggressive, never tormented.

This is followed by an orchestral scherzo that may one day emerge as the finest of the

period. A work of great imagination, it whirrs along in the strings at a clip exceeding that of Berlioz' great Queen Mab scherzo while the five percussionists offer a wonderfully entertaining commentary with everything from a small tambourine to cymbals just barely brushed. Its conclusion brought a ripple of amusement and would have earned an encore if anyone had dared to start such an unheard of movement in Boston.

The ensuing adagio had all the breadth and nobility of an adagio by a romantic composer, beginning and ending with a beautiful cello solo beautifully played by Samuel Mayes. And all ended in a brisk, happy finale, fugato and all, that resulted in a reception for Mr. Piston, who was on hand for the occasion, seldom visited upon living composers. It was, in fine, a splendid and invigorating symphony, composed by a man at the peak of his career, fully equipped to express himself musically in the most distinguished terms, and enamored of the organization for which he composed the work.

Too Early to Say

Whether it was done merely for this occasion or not is too early to say, but in this concert Mr. Munch had radically rearranged the seating plan of the orchestra, an arrangement much resembling the Koussevitzky pattern. He moved the basses to their old position behind the violins, the horns and trombones back behind the cellos. It may be imagination only, but it seemed to me it sounded better. In any case the orchestra did sound particularly splendid not only in the Piston but in the Brahms and Beethoven as well. Now if Mr. Munch will only return the old risers so the orchestra will look as well as it sounds, we may gain back some of the old visual glamor.

I was astonished to discover, after all these years, that Jascha Heifetz is fallible; I never thought I'd live to hear him in an error of intonation. Actually he was way off form in the whole

opening movement of the Beethoven, yet no one ever did the slow movement with more real beauty and or more real conviction. It was marvelous to hear, especially with Mr. Munch's glowing orchestral accompaniment, and the work ended on a note of perfection though not the perfection we have been accustomed to all these years. Anyway, it's good to know Mr. Heifetz is human.

Next week's program includes another anniversary premiere in Petrassi's Quinto Concerto per Orchestra as well as works by Respighi, Mendelssohn and Berlioz. *Nov. 11-26-55*

Music Review

By TUCKER KEISER

An ovation, not just a polite gesture of applause, for a new symphony is indeed a rarity in our concert halls, but that is what the audience gave Walter Piston's Sixth Symphony yesterday afternoon when Charles Munch led the Boston Symphony Orchestra in the premiere of this new composition written for the 75th anniversary of the organization.

It is an excellent symphony and one that I hope Mr. Munch repeats before the season is over. From beginning to end, it holds interest and each movement is a rewarding musical experience, though I personally liked the last three movements more than I did the opening one.

The form is lucid, the idiom is contemporary enough to add

pungency to its abundant melodic invention, and the orchestration is masterful. Unlike some of the composer's other works, the smell of midnight oil is nowhere about it. Joyousness is the keynote of the first and final movements, while the Scherzo bubbles over with wit and sophistication, and even the Adagio with its warmly tender theme for cello solo suggests that the seeming melancholy is only a passing romantic fancy.

As if the Piston were not enough good fortune in one afternoon, we also had a sterling performance of Beethoven's Violin Concerto with Jascha Heifetz as the soloist. Mr. Heifetz may have given more technically flawless performances (he had some trouble yesterday with E-string intonations in the first movement) but I doubt whether he has ever given one with more sweep, sensitivity and strength. Mr. Munch's and the orchestra's accompaniment were exquisitely tasteful and temperate.

The concert opened with Brahms' "Tragic" Overture, a rather obvious filler which served its purpose. *POST 11-26-55*

Heifetz Solo

By Harold Rogers

This is truly an anniversary season—the 200th for Mozart, the 90th for Sibelius, the 75th for the Boston Symphony Orchestra, the 60th for Hindemith, and if Walter Piston is just over the 60th mark, we might nonetheless include him among those celebrated.

He is worth a fanfare, considering that his Sixth Symphony, completed two weeks ago, gained a warm reception yesterday afternoon at its first performance. This is understandable, because Mr. Piston's idiom is not forbidding, though thoroughly contemporary, and his music is warmhearted.

The Boston Symphony, in celebration of its diamond jubilee, has commissioned 15 works, and the new Piston Sixth is one of these. Speaking of its composition, Mr. Piston makes this interesting comment:

"While writing my Sixth Symphony, I came to realize that this was a special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along."

This propriety of melody to instrument was especially apparent in the third movement, the Adagio sereno, when we heard lyrical melodies spun out by the cello, the oboe, or the English horn. This entire movement sounded a note of tender grieving, employing the solo instruments in what one might imagine as a neo-Grecian manner. The music gains substance until it reaches a stirring intensity; then it falls off into the interweaving of melodies that it began with.

In the opening movement, the *Fluendo espressivo*, we were again impressed by Mr. Piston's

came a lugato development much resounding brass.

After Charles Munch had completed an excellent performance, which he apparently enjoyed, he called Mr. Piston to the front of the stage for a handshake while the listeners gave their approval in applause.

CSM 1/1 26-27

This concert was further enhanced by the cool precision and authoritative artistry of Jascha Heifetz, whose violin found sensitive support from Mr. Munch's accompaniment in the Beethoven Concerto in D major. This soloist, as usual, carried off his part with aplomb and an incredible exactitude that sometimes could use more warmth of emotion.

But there is much to be said for his tonal beauty and the purity of his intonation, though he does not always play to the heart. There are times, however, when the listener also feels poetry—in the Larghetto, for instance, which is perhaps the most exquisite slow movement in the violin repertoire. And his traversal of the long cadenza was fantastic. Incidentally, Heifetz played this concerto when he first appeared with the Boston Symphony in 1919.

Mr. Munch opened this concert with a vivid reading of the Brahms "Tragic" Overture. Next week he will conduct the pre-

SEVENTY-FIFTH SEASON · NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Seventh Program

FRIDAY AFTERNOON, DECEMBER 2, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 3, at 8:30 o'clock

In memory of Arthur Honegger (March 10, 1892-November 27, 1955), the orchestra will perform the first movement of the composer's Fifth Symphony at the beginning of the concert.

RESPIGHI....."Antiche danze ed arie per liuto", Suite No. 1
 I. Balletto detto "Il conte Orlando" (Simone Molinaro, 1599)
 II. Gagliarda (Vincenzo Galilei, 155-)
 III. Villanella (Composer unknown, end of 16th century)
 IV. Passo mezzo e mascherada (Composer unknown, end of 16th century)

PETRASSI.....Quinto Concerto per Orchestra
 I. Molto moderato — Presto
 II. Andantino tranquillo — Mosso, con vivacità — Lento e grave
 (Composed for the 75th Anniversary of the Boston Symphony Orchestra;
 First Performance)

INTERMISSION

MENDELSSOHN.....Symphony No. 4 in A major ("Italian"), Op. 90

- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello: Presto

BERLIOZ.....Overture, "The Roman Carnival", Op. 9

Heifetz Soloist in Beethoven Concerto

By Harold Rogers

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In the opening movement, the *Fluendo espressivo*, we were again impressed by Mr. Piston's

scholarship and craftsmanship, his sturdy style well bound by foundational counterpoint. The second movement, *Leggerissimo vivace*, is in a delightful scherzo mood, the fiddles zipping away with jolly lightness while the woodwinds sing along in an almost careless way. A ripple of laughter ran through the audience as this section came to an adroit and subtle close.

The final movement, *Allegro energico*, seemed to be something of a marriage between a dithyramb and a hoedown. A swirling dancing rhythm supported sustained melodies, and somewhere in the middle of it came a fugato developed with much resounding brass.

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mière of Goffredo Petrassi's Fifth Concerto for Orchestra (commissioned by the Boston Symphony), Respighi's First Suite composed upon Ancient Dances for the Lute, Mendelssohn's "Italian" Symphony, and Berlioz' "Roman Carnival" Overture.

This program will constitute the Boston Symphony's "Salute to Rome," and among the honored guests will be Salvatore Rebecchini, mayor of Rome, and Signor Petrassi. The only Boston showing of a display of contemporary Italian paintings, brought from Rome by air, will be held in the Symphony Hall gallery.

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A LETTER FROM ARTHUR HONEGGER

In memory of Arthur Honegger, through many years his colleague and intimate friend, Charles Munch will conduct the first movement (Grave) of the Fifth Symphony before the announced program at the concerts this week. This Symphony is closely connected with the Boston Symphony Orchestra, having been composed at the request of Serge Koussevitzky and first performed under the direction of Mr. Munch both here and abroad.

One of the last letters, perhaps the last, written by Arthur Honegger is self-explanatory:

ACADEMIE DU DISQUE FRANCAIS
71 Boulevard de Clichy
PARIS

PARIS, Novembre 1955

*Mon Cher Charles,
Messieurs les Artistes
du Boston Symphony Orchestra,*

C'est une bien agréable mission qui m'incombe aujourd'hui, en qualité de Président de l'Académie du Disque Français, que de transmettre en son nom à l'Orchestre de la Boston Symphony et à son chef, mon très Cher Charles Münch, par la voix de Son Excellence M. Couve de Murville, Ambassadeur de France, nos félicitations les plus vives pour le Grand Prix remporté par l'éblouissant enregistrement du "Roméo et Juliette" d'Hector Berlioz; et d'exprimer à nouveau des sentiments d'admiration qui ne sont d'ailleurs qu'une faible part de ceux que leur porte le monde musical tout entier.

La Boston Symphony est peut-être celui des grands orchestres internationaux qui a toujours eu avec la France le contact le plus étroit et le plus cordial. Déjà, en 1952, nous avions couronné publiquement, à la Présidence de l'Assemblée Nationale Française, votre album de la "Symphonie No. 4 en mineur, opus 98", de Brahms. Nombre d'entre vous, Messieurs, sont Français; je compte parmi vous des amis, des camarades ou d'anciens condisciples du Conservatoire de Paris. Il en est de même pour les chefs: Henri Rabaud, Pierre Monteux, et maintenant toi-même, Mon Cher Charles, qui succéda à Koussevitzky.

De ce dernier, j'ose dire que, quoique Russe, il fit tant pour la France et la

musique française que nous avons tendance à l'annexer comme un des nôtres, tout en applaudissant son magnifique rayonnement international.

Qu'il me soit permis, en tant que musicien, de dire tout ce que je dois à ce Chef et à cet Orchestre. C'est Serge Koussevitzky qui, le premier, défend ses ouvrages en Amérique: "Horace Victorieux", "Pacific 231". Pour le cinquantième anniversaire de la Boston Symphony, j'ai l'honneur d'écrire une oeuvre: c'est ma "Tère Symphonie." En 1928, je suis accueilli à la tête de cet Orchestre pour trois concerts de ma musique, ce qui rend possible ma tournée dans tous les Etats-Unis. C'est aussi en souvenir de Nathalie Koussevitzky que je ferme le cycle par la "Sème Symphonie Di TRE RE", que Charles Münch crée en Amérique comme en Europe.

En toi, Charles, qui es pour moi un frère bien-aimé et admiré avec tendresse, j'ai le plus sûr et le plus fidèle défenseur de mes partitions, et vous, éminents artistes de la Boston Symphony, vous le secondez à m'apporter le même prestige qu'à tous les compositeurs, classiques ou modernes, de l'Ecole Française.

Au seuil du soixante-quinzième anniversaire de la fondation de votre Orchestre, il est particulièrement significatif que le message de l'Académie du Disque Français vous parvienne dans le cadre glorieux de Carnegie Hall, qui symbolise si hautement le culte et l'honneur du patrimoine musical.

De tout coeur, nous vous adressons à tous notre admiration et notre profonde gratitude.

ARTHUR HONEGGER

Président de l'Académie du Disque Français,
Membre de l'Institut de France,
Président de la Confédération Internationale des Sociétés d'Auteurs et Compositeurs.

ACADEMIE DU DISQUE FRANCAIS
71 Boulevard de Clichy
PARIS

PARIS, November 1955

*My dear Charles,
Artists of the Boston Symphony Orchestra,*

It is my pleasant duty as President of the Académie du Disque Français and as spokesman for His Excellency M. Couve de Murville, Ambassador of

France, to convey to the Boston Symphony Orchestra and its leader, my very dear Charles Munch, our warmest congratulations for the First Prize won by your splendid recording of Hector Berlioz' "Romeo and Juliet"; also to express once more our admiration, which we share with the entire musical world.

The Boston Symphony Orchestra perhaps before all others holds a cordial relationship with France. In 1952 we made a public award at the National French Assembly for your album, the Fourth Symphony in E minor, Op. 98, by Brahms. A number of you are French. I count among you friends, comrades or former fellow students of the Conservatoire in Paris. Among these are the conductors Henri Rabaud, Pierre Monteux, and now yourself, my dear Charles, the successor of Koussevitzky.

Of the latter I venture to say that although Russian, he did so much for France and French music that we came to consider him as one of our own, while applauding his great international reputation.

Speaking as a musician I should like to express how much I owe to this leader and this Orchestra. It was Serge Koussevitzky who made known "Horace Victorieux" and "Pacific 231" in America. For the 50th anniversary of the Boston Symphony I had the honor to compose my "First" Symphony. In 1928 I was engaged to lead this Orchestra for three concerts of my own music and so was able to make a tour of the United States. It was in memory of Natalie Koussevitzky that I closed the cycle with the Fifth Symphony, "Di Tre Re", which Charles Munch introduced in America and in Europe.

In you, Charles, whom I love as a brother, I possess the surest and most faithful champion of my works and you, eminent artists of the Boston Symphony, abet him in advancing likewise the prestige of our composers, classic or modern, of the French school.

As the 75th anniversary of the foundation of your Orchestra begins it is particularly significant that this message from the Académie du Disque Français come to you in the splendid frame of Carnegie Hall which symbolizes so finally the culture and the honor of musical patrimony.

With all our hearts we greet you in admiration and deep gratitude.

ARTHUR HONEGGER
President of the Académie du Disque Français,
Member of the Institut de France,
President of the Confédération Internationale des Sociétés d'Auteurs et Compositeurs.

FIFTH CONCERTO FOR ORCHESTRA

By GOFFREDO PETRASSI

Born in Zagarolo near Rome, July 16, 1904

This *Quinto Concerto per Orchestra* has been composed by commission of the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the 75th anniversary of this orchestra and is dedicated to the memory of Serge and Natalie Koussevitzky. The score is inscribed "Roma, 1955."

The instrumentation — 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, harp, tam-tam and strings.

THIS orchestral concerto is without a specific concertino or extended solo passages. The first of the two movements, *Molto moderato*, presents two fundamental themes, comprising the series of twelve notes, the first formed by the opening six notes (violas, ponticello), the second consisting of the remaining six notes which immediately follow (trombones, muted). This second theme is taken from his choral work *Coro di Morti*. There is a presto section with more than usual irregularity of the rhythmic beat, a return to the first tempo and a presto close, pianissimo. The second movement employs the second six notes of the series and is otherwise developed from the thematic material of the first movement. The tempo quickens and the development settles into a regular 4/4 rhythm. There is a *Lento e grave* in which the strings take the melodic lead. The concerto ends softly, at last dying away pianissimo.

Petrassi had experience in music before he systematically studied it, for he worked in a music shop and not until 1925 at the age of twenty-one did he take his first lessons in composition. He studied with Di Donato and in the class of Alessandro Bustini in the St. Cecilia Conservatory in Rome and organ with Rienzi and Germani. In 1939 he became a professor of composition in the Conservatory at which he had studied. At present, he is president of the International Society of Contemporary Music.

Petrassi and Luigi Dallapiccola are looked upon as outstanding among the "newer" composers of Italy. Both were born in 1904, Dallapiccola being Petrassi's senior by five months; both began composing rather late. Dallapiccola first attracted general attention by his *Partita* in 1933; Petrassi came into a similar European prominence by a "Partita" of his own in the same year.

These parallels are little more than a curious accident. Esthetically the two artists are far apart. Dallapiccola knew Alban Berg and

although he studied composition in Trieste and Florence, he came strongly under the influence of the twelve-tonal composers in Austria.

Although Petrassi's works were at first basically diatonic, he has arrived at using the twelve-tonal technique in a manner, however, that is not radical and is wholly personal in expression, as may be seen in his "*Récréation Concertante*" (Third Concerto) written in 1953. His critics have noted the influence of Hindemith and Stravinsky in his work, an influence needless to say almost inescapable in contemporary composition. John Weissmann, describing the composer in the magazine *The Score* of June, 1950, wrote: "The early critics of Petrassi's music hardly ever mentioned his name without bringing in those of Hindemith and Stravinsky as well. But although Petrassi uses the same grammatical premises as those stated in Hindemith's *Craft of Musical Composition*, they serve an entirely different imagination; and although he may have acquired some of his orchestral virtuosity from a thorough study of Stravinsky's scores, his revelry in orchestral consonance and his use of bizarre color combinations are worlds apart from Stravinsky's. Hindemith's instrumental style, the Hindemith style, is rooted in an unbroken instrumental tradition and his development has consisted in a gradual simplification and humanization of this style. Of course he has written many stage works and choral compositions, but they are just as instrumental in conception as Bach's *B minor Mass* compared with one of Palestrina's. Petrassi's instrumental writing, on the other hand, contains vocal elements; his outlines are more melodic than Hindemith's."

Petrassi has ventured into opera with *Il Cordovano* and *Morte dell'aria*, and has composed choral music, but his instrumental music, both orchestral and chamber, has seemed to suit him best. His dramatic madrigal based on the work of Leopardi, *Coro di Morti* has already been performed in universities of the United States.

It could be said that the existence of the artist Petrassi has been made possible by the lively interest in instrumental, even in non-delineative, music in his own country today. The present "symphonic Italy" intensively revives and nurtures the rich store of their own seventeenth-century music, the works of Vivaldi, Corelli and a host of others. The popularity of purely instrumental music all but disappeared in Italy through the last two centuries while opera prevailed, with its vocal emphasis and eventually with its strength of *verismo* in Puccini, Mascagni and their fellows. Pioneers such as Sgambati (born 1841), Martucci (1856), Bossi (1861) and Sinigaglia (1868), whose

instrumental works were a complement to their theatrical efforts, were in most cases more notable for what they started in others than for what they themselves composed. They were followed by a generation of conscious zealots in whom the theatre was kept incidental to the purely instrumental field: Respighi (born 1879), Pizzetti, (1880), Malipiero (1882), Casella (1883), Rieti (1898). Petrassi acknowledges a considerable debt to Casella who, like Malipiero, dedicated himself to the cause of pure neo-classicism. Since Petrassi's earliest compositions, he has nevertheless abandoned the neo-classical forms to seek a more liberal mode of expression, adhering to contemporary realism.



HER. 12/3/55 Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 7th program of the 75th season yesterday afternoon in Symphony Hall. The program:

First Movement, Fifth Symphony Honegger
Antiche danze ed arie per liuto, Respighi
 Suite 1
 Quinto Concerto per Orchestra, Petrassi
 Symphony No. 4, Mendelssohn
 Roman Carnival Overture, Op. 9, Berlioz

By RUDOLPH ELIE

Italy's contribution to the 75th anniversary of the Boston Symphony orchestra is an interesting, unusual, exotic, somewhat baffling and not wholly successful novelty.

It is Goffredo Petrassi's Fifth Concerto for Orchestra, given its world premiere yesterday afternoon in the presence of the composer himself, a small, dark, trim looking man of 51. The work itself, in two sub-divided movements the whole lasting perhaps 25 or 30 minutes, is of very curious fabrication, following no conventional pattern. It generates itself from a mysterious six note motto in the 12-

tone style of Schoenberg heard softly first in the violas, develops by fits and starts into a wild presto that for its rhythmic and melodic character might have been written by Stravinsky. The second movement begins with a tranquil andante also based on a Schoenbergian row, again develops turbulently and finally subsides, interrupted by a couple of gigantic outbursts, into the same eerie misty of the opening.

General Outline

This is merely the general outline. In actual performance the sound of the tonal fabric is almost unique in the incredible variety of its ingenious orchestral effects. It occurred to me that it was the work of a man astonished with wonder at the possibilities offered by 104 musicians of such calibre as those of the present day. Whatever esthetic significance there may be in this sort of thing is hardly evident at all. Indeed, I am much inclined to doubt it has any in measurable quantities for the experimental rather than the musical values are dominant: the

communication is entirely cerebral and is based on the recognition of technical resourcefulness.

Listening to it, in consequence, is much like listening to railroad trains, jet aircraft, people sawing wood and pounding nails on expensive hi-fi equipment at the Audio Fair. The only difference is that one recognizes the sound of a train and is impressed it can be so faithfully captured on records; with Mr. Petrassi's work you are impressed by all the sounds and rhythms and things but they recall on aural image whatever.

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The rest of the program was abundantly rewarding all around. Respighi's Suite of Antique Dances and Arias for the Lute is an incredibly beautiful work, scored for the orchestra with infinite sensitivity and endlessly grateful to hear. Mr. Munch, who began it before the audience was re-assembled, whipped through the Mendelssohn to display the agility and tonal radiance of the strings in memorable fashion, and ended all with what was undoubtedly the world's record speed in the traversal of Berlioz' "Roman Carnival." It drew cheers, too.

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Munch Offers Première of Petrassi Work

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instrumental works were a complement to their theatrical efforts, were in most cases more notable for what they started in others than for what they themselves composed. They were followed by a generation of conscious zealots in whom the theatre was kept incidental to the purely instrumental field: Respighi (born 1879), Pizzetti, (1880), Malipiero (1882), Casella (1883), Rieti (1898). Petrassi acknowledges a considerable debt to Casella who, like Malipiero, dedicated himself to the cause of pure neo-classicism. Since Petrassi's earliest compositions, he has nevertheless abandoned the neo-classical forms to seek a more liberal mode of expression, adhering to contemporary realism.



HER. 12/3/55 Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 7th program of the 75th season yesterday afternoon in Symphony Hall. The program:

First Movement, Fifth Symphony Honegger
Antiche danze ed arie per liuto, Suite 1 Respighi
Quinto Concerto per Orchestra, Petrassi
Symphony No. 4, Mendelssohn
Roman Carnival Overture, Op. 9, Berlioz

By RUDOLPH ELIE

Italy's contribution to the 75th anniversary of the Boston Symphony orchestra is an interesting, unusual, exotic, somewhat baffling and not wholly successful novelty.

It is Goffredo Petrassi's Fifth Concerto for Orchestra, given its world premiere yesterday afternoon in the presence of the composer himself, a small, dark, trim looking man of 51. The work itself, in two sub-divided movements the whole lasting perhaps 25 or 30 minutes, is of very curious fabrication, following no conventional pattern. It generates itself from a mysterious six note motto in the 12-

tone style of Schoenberg heard softly first in the violas, develops by fits and starts into a wild presto that for its rhythmic and melodic character might have been written by Stravinsky. The second movement begins with a tranquil andante also based on a Schoenbergian row, again develops turbulently and finally subsides, interrupted by a couple of gigantic outbursts, into the same eerie misterio of the opening.

General Outline

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Signor Petrassi's Fifth Concerto for Orchestra was indifferently received, though the listeners gave him an ovation when he shook hands with Mr. Munch. At a rehearsal Signor Petrassi shouted "Bravi, bravi" to the men afterward, and he told members of the press that he had never heard his music so well played.

The performance, true, was well nigh spotless, but the piece itself left one with conflicting emotions. Signor Petrassi is a deeply sincere composer, of that there is no doubt, and his choice of idiom—a modified and more accessible 12-tone technique—is quite acceptable. His idiom was not difficult to understand, but one was not always certain of what he wished to say.

Listeners who are au courant with Schönberg, Berg, and other successful 12-tonalists, are generally aware of specific emotions. But Signor Petrassi's work did not draw me into it; and on the contrary, I was more interested in tracing his eclectic style.

There were many moments, for instance, when he gave an impression of having composed "un petit sacre du printemps," one that employed great restraint, economy, and good form. And there were other times when one caught echoes of "Wozzeck." Certain episodes of his two-movement piece are tonally ravishing, and there are sections that one can highly praise for rhythmic interest or clever instrumentation.

But the total effect, regretably, was not one of success. In an interview last week Signor Petrassi spoke without heat concerning two of his works produced at La Scala in Milan—one, an opera that was "un

buon fiasco," and the other, a ballet that was happily "senza fiasco"—no fiasco at all. His Quinto Concerto, too, may have been "senza fiasco" yesterday—perhaps it is too soon to say otherwise—but one can surely say that it was not "un buon trionfo."

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Perhaps Mr. Munch will present other salutes to other capitals and their related music. It's a good idea.

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"Salute to Rome" Includes New Concerto by Petrassi

Globe 12/3/55

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There could have been no more suitable work for this memorial than the noble dirge of the last Symphony that Honegger composed. It is music of high purpose and seriousness, grave, eloquent and emotional. Mr. Munch's tribute was more than a gesture to a colleague; it was heart-felt, for the two musicians were personal friends. Unfortunately, there were a few people who did not stop to think why the Honegger excerpt was played, and who applauded at its end. Mr. Munch properly left the stage without turning to face his audience.

Honegger's death came with upsetting quickness after he, as co-president of the Académie du

Disque Français, had informed Mr. Munch that the conductor and the Boston Symphony Orchestra had been awarded the award of the Académie for excellence in recording music. Honegger's letter to Mr. Munch, reprinted in the program book, may be considered in the light of its expressed affection to an old and dear friend, a message of farewell.

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Petrassi's work is the first Concerto for Orchestra which he has written between 1933 and 1955. It is dedicated to the memory of Serge and Natalie Koussevitzky. It is a peculiar score in that its oftentimes cunningly tinted orchestration suggests romantic leanings, while its uses of the 12-tone system and its allusions to Stravinsky indicate a musical intellect on the side of abstraction.

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ARTHUR
Pops, will
Orchestra
Saturday evening.

**Fiedler Conducts
Symphony
This Week**

Arthur Fiedler will conduct the Boston Symphony Orchestra as guest at the next pair of concerts in Symphony Hall on Friday afternoon and Saturday evening, likewise the second concert of the Sunday afternoon series on Dec. 18, and the concert in the Tuesday evening series, Dec. 20.

The soloist at each of these concerts will be Aldo Ciccolini, who will appear in Rachmaninoff's Rhapsody on a Theme of Paganini, for piano and orchestra.

Mr. Fiedler, whose program will be the same for each concert, will begin with the Toccata of Frescobaldi as orchestrated by Hans Kindler and also will present Beethoven's Eighth Symphony, and Kodaly's Dances of Galanta.

SEVENTY-FIFTH SEASON · NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Eighth Program

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SATURDAY EVENING, DECEMBER 17, at 8:30 o'clock

ARTHUR FIEDLER, *Conductor*

FRESCOBALDIToccata
Freely transcribed for orchestra by Hans Kindler
(First performance at these concerts)

BEETHOVENSymphony No. 8, in F major, *Op. 93*
I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di menuetto
IV. Allegro vivace

INTERMISSION

RACHMANINOFFRhapsody on a Theme of Paganini,
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KODÁLY.....Dances of Galánta
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SOLOIST

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MR. CICCOLINI plays the Baldwin Piano

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Born in Naples, Italy, August 15, 1925, Aldo Ciccolini studied at the Naples Conservatory, graduating in 1940, and made his début in 1942 at the Teatro San Carlo. His career was delayed by the war conditions until 1947, when he played in various European cities. In 1949 he took the first prize in the Marguerite Long-Jacques Thibaud contest in Paris. It was in 1950 that he first crossed the Atlantic, appearing with the Boston Symphony Orchestra on December 15-16 of that year.

ARTHUR FIEDLER was born in Boston, December 17, 1894, the son of Emanuel Fiedler, who was a violinist in the Boston Symphony Orchestra from 1885 until 1910 and likewise a member of the original Kneisel Quartet. His son obtained his principal musical education at the Hochschule in Berlin. He became a member of this Orchestra in 1915, playing violin and later viola. He organized the Boston Sinfonietta in 1927 and in 1929 the Esplanade Concerts which under his direction have attained their well-known civic importance. It was in the summer of 1930 that he became the conductor of the Boston Pops Orchestra. Since 1953, he has travelled across the country each winter with a "Boston Pops Tour Orchestra," recruited for the purpose. He has on many occasions prepared choruses for performances with the Boston Symphony Orchestra. Mr. Fiedler has conducted innumerable symphony orchestras as guest, notably the series of concerts for the San Francisco Art Commission each summer since 1950, and most recently the Orchestra of Honolulu, which he conducted on November 29.

BOSTON SYMPHONY ORCHESTRA Fiedler Guest Conductor

The Boston Symphony Orchestra gave at Symphony Hall, yesterday afternoon, the eighth program in the "regular" Friday-Saturday series. Arthur Fiedler was guest conductor in the following program: Frescobaldi: Toccata (freely transcribed for orchestra by Hans Kindler; first time at these concerts); Beethoven: Eighth Symphony; Rachmaninoff: Rhapsody on a Theme of Paganini (Aldo Ciccolini, piano soloist); Kodaly: Dances of Galanta (first time at these concerts).

By CYRUS DURGIN

Let us salute Arthur Fiedler upon two counts this morning: his excellent guest conducting of the Boston Symphony Orchestra yesterday, and the fact that today is his 61st birthday.

Since he founded the Esplanade Concerts in 1929, and became director of the Boston Pops in 1930, Mr. Fiedler has become a conductor of international renown. He has guested and toured all over this country, and surely his records with the Boston Pops have circulated wherever there are phonographs to play them. For some years now, he has been a much bigger musician than some, perhaps, in this vicinity have realized. It was later than high time he was invited to conduct as guest of the Boston Symphony. Now that he has done so, let us hope it will become an annual pleasure.

In the music of Frescobaldi and Kodaly, Mr. Fiedler introduced two substantial and enjoyable scores to the repertoire of Boston's orchestra. Each has received due attention, in the past, from recording artists. As they were done yesterday by a superfine orchestra they sounded better than ever. Kodaly's Hungarian gypsy dances from the town of Galanta, between Vienna and Budapest, are a remarkably fresh and brilliant treatment of old Magyar gypsy tunes. The orchestration is often virtuosic, complex and ornamented, but never so elaborated as to smother the melodies. Those sound forth, in all the proverbial infectious rhythms of the Hungarians, with an earthy, irresistible vigor.

The several clarinet solos were played with a wonderful singing quality, and splendid mastery of the instrument, by the Boston Symphony's distinguished first

clarinetist, Gino Cioffi. Most deservedly, Mr. Cioffi was bidden by Mr. Fiedler to take solo bows.

Some Proper "Schmalz"

Between the live, compact, blended and "un-fussed" tone of the orchestra, and the sight of Mr. Fiedler's spare, dominating and expert baton technic, it was plain we were enjoying the work of a most able conductor. It is Mr. Fiedler's nature to play music "straight," all within the style of the composer at hand, but never with any fussing over extremely subtle nuances. Accordingly, all was healthy and vigorous yesterday, but not coarse. I suspect he personally does not care for what is known as "schmalz," but when it came, in the celebrated melody of the 18th variation of the Rachmaninoff Rhapsody, Mr. Fiedler bade the orchestra give it the works. And they did.

The Beethoven Symphony went superbly, light and rippling, and with an even, unforced rhythm which it deserves and does not always get. Nor did Mr. Fiedler try to shrink the F major Symphony down into 18th Century expressive scale. The flowing, tuneful quality of this music is a little deceptive: while it is, comparatively, a "small" symphony, it is not echoed Mozart or Haydn, but full-grown Beethoven, at 44, a decade after he had penned the "Eroica." Thus Mr. Fiedler made it sound.

Every measure of Rachmaninoff's Rhapsody upon the theme of Paganini's 24th violin Caprice, was sheer pleasure. The performance in toto was clear and balanced, a long line of musical motion, details all in place but kept in their place and not permitted to distort the contours of the score as a whole. I heard a good deal more orchestral background work yesterday than ever I had before with the Rhapsody.

Mr. Ciccolini, a well-rounded pianist, was as successful with Rachmaninoff as he had been with Tchaikovsky and Beethoven at his previous appearances with the



ALDO CICCOLINI

Born in Naples, Italy, August 15, 1925, Aldo Ciccolini studied at the Naples Conservatory, graduating in 1940, and made his debut in 1942 at the Teatro San Carlo. His career was delayed by the war conditions until 1947, when he played in various European cities. In 1949 he took the first prize in the Marguerite Long-Jacques Thibaud contest in Paris. It was in 1950 that he first crossed the Atlantic, appearing with the Boston Symphony Orchestra on December 15-16 of that year.

ARTHUR FIEDLER was born in Boston, December 17, 1894, the son of Emanuel Fiedler, who was a violinist in the Boston Symphony Orchestra from 1885 until 1910 and likewise a member of the original Kneisel Quartet. His son obtained his principal musical education at the Hochschule in Berlin. He became a member of this Orchestra in 1915, playing violin and later viola. He organized the Boston Sinfonietta in 1927 and in 1929 the Esplanade Concerts which under his direction have attained their well-known civic importance. It was in the summer of 1930 that he became the conductor of the Boston Pops Orchestra. Since 1953, he has travelled across the country each winter with a "Boston Pops Tour Orchestra," recruited for the purpose. He has on many occasions prepared choruses for performances with the Boston Symphony Orchestra. Mr. Fiedler has conducted innumerable symphony orchestras as guest, notably the series of concerts for the San Francisco Art Commission each summer since 1950, and most recently the Orchestra of Honolulu, which he conducted on November 29.

BOSTON SYMPHONY ORCHESTRA

Fiedler Guest Conductor

The Boston Symphony Orchestra gave at Symphony Hall, yesterday afternoon, the eighth program in the "regular" Friday-Saturday series. Arthur Fiedler was guest conductor in the following program: Frescobaldi: Toccata (freely transcribed for orchestra by Hans Kindler; first time at these concerts); Beethoven: Eighth Symphony; Rachmaninoff: Rhapsody on a Theme of Paganini (Aldo Ciccolini, piano soloist); Kodaly: Dances of Galanta (first time at these concerts).

By CYRUS DURGIN

Let us salute Arthur Fiedler upon two counts this morning: his excellent guest conducting of the Boston Symphony Orchestra yesterday, and the fact that today is his 61st birthday.

Since he founded the Esplanade Concerts in 1929, and became director of the Boston Pops in 1930, Mr. Fiedler has become a conductor of international renown. He has guested and toured all over this country, and surely his records with the Boston Pops have circulated wherever there are phonographs to play them. For some years now, he has been a much bigger musician than some, perhaps, in this vicinity have realized. It was later than high time he was invited to conduct as guest of the Boston Symphony. Now that he has done so, let us hope it will become an annual pleasure. 12/17/53

In the music of Frescobaldi and Kodaly, Mr. Fiedler introduced two substantial and enjoyable scores to the repertory of Boston's orchestra. Each has received due attention, in the past, from recording artists. As they were done yesterday by a superfine orchestra they sounded better than ever. Kodaly's Hungarian gypsy dances from the town of Galanta, between Vienna and Budapest, are a remarkably fresh and brilliant treatment of old Magyar gypsy tunes. The orchestration is often virtuosic, complex and ornamented, but never so elaborated as to smother the melodies. Those sound forth, in all the proverbial infectious rhythms of the Hungarians, with an earthy, irresistible vigor.

The several clarinet solos were played with a wonderful singing quality, and splendid mastery of the instrument, by the Boston Symphony's distinguished first

clarinetist, Gino Cioffi. Most deservedly, Mr. Cioffi was bidden by Mr. Fiedler to take solo bows.

Some Proper "Schmalz"

Between the live, compact, blended and "un-fussed" tone of the orchestra, and the sight of Mr. Fiedler's spare, dominating and expert baton technic, it was plain we were enjoying the work of a most able conductor. It is Mr. Fiedler's nature to play music "straight," all within the style of the composer at hand, but never with any fussing over extremely subtle nuances. Accordingly, all was healthy and vigorous yesterday, but not coarse. I suspect he personally does not care for what is known as "schmalz," but when it came, in the celebrated melody of the 18th variation of the Rachmaninoff Rhapsody, Mr. Fiedler bade the orchestra give it the works. And they did.

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Mr. Ciccolini, a well-rounded pianist, was as successful with Rachmaninoff as he had been with Tchaikovsky and Beethoven at his previous appearances with the

Boston Symphony. I like his way of playing immensely, because it is crisp and clean, spirited, wholesomely rhythmed and very "singing" in sound and phrasing. This is genuine music-making, honest and with modesty behind the brilliance. He, Mr. Fiedler and the orchestra all were roundly applauded.

The concert will be repeated at 8:30 tonight. Next week Charles Munch will return, to give us the Sinfonia and Chorale from Bach's Christmas Oratorio; Mozart's "Haffner" Symphony (K. 385), and two pieces by Sibelius, the Violin Concerto with Richard Burgin as soloist, and the Seventh Symphony. N. B.: The evening concert next week will be on Thursday, to leave Christmas Eve free for public and musicians.

Music Review

By TUCKER KEISER

After 26 years of directing the Boston "Pops," after years of leading the field in the recording of the 'light-classic' repertory, after a distinguished career as guest-conductor of

nearly every major and minor orchestra in the country, after several cross-country tours with the Boston "Pops" Tour Orchestra, and many years after his name became synonymous with symphony conductor in the popular mind, Arthur Fiedler has finally been asked to conduct the Boston Symphony in its winter series, an invitation long overdue. Only once before has he been on the podium for a Boston Symphony concert, a pinch-hit job in the Tuesday evening series some time ago.

His program yesterday afternoon was well chosen and splendidly played. Frescobaldi's Toccata, transcribed by Hans Kindler, and Kodaly's "Dances of Galanta" received their first performance at these concerts; Beethoven's Eighth Symphony and Rachmaninoff's Rhapsody on a Theme of Paganini rounded out the bill. *Oct 12-17-55*

Our orchestra never ceases to amaze for its ability to give exactly what the conductor demands, and Mr. Fiedler asked for that wonderful old Koussevitsky tone and got it. So startling was this rich, gorgeous sound, coming after we have grown accustomed to the glassy, brassy brilliance Mr. Munch fancies, that I bolted nearly out of my seat with surprised delight at the sonorous opening of the Frescobaldi.

The Beethoven, a good-natured, unpretentious symphony, was crisp, the string players obviously tickled with an opportunity to give forceful, unfussy attack to the phrases.

Aldo Ciccolini's sparkling piano part added just the right amount of dash to Rachmaninoff's luxuriant orchestration in the Rhapsody. Here Mr. Fiedler did not allow the score to fall into cheap sentimentality but kept it moving briskly and tune fully.

MUSIC

Symphony Concert

The Boston Symphony orchestra, Arthur Fiedler conducting, gave the eighth program of the 75th season in Symphony Hall yesterday afternoon. The soloist was Aldo Ciccolini, pianist. The program: Frescobaldi-Kindler Toccata, Symphony No. 8 in F op. 93 Beethoven Rhapsody on a Theme of Paganini, Op. 43 Rachmaninoff Dances of Galanta Kodaly

By RUDOLPH ELIE

Arthur Fiedler's debut conducting a regular concert of the Boston Symphony, a debut many years overdue, was of much interest yesterday afternoon as he led the orchestra, with which he has been associated for 40 years, in an attractive and satisfying program. *Oct 12-17-55*

Mr. Fiedler's style, deriving more from Monteux than anyone else, is that of the musician-leader. He has a remarkably bold and clear beat; he knows where he is every second and where everyone else is, too. His cues are fleet and exact; the musicians at no time need fear he will fail them or do something unexpected or in a way differing from the details worked out at rehearsal. He is steady and wonderfully secure and he has a highly developed capacity for discerning the musical architecture of the works he performs.

Made It Stunning

A case in point was certainly his Beethoven, which he did yesterday meticulously. But he also caught the inner excitement of the long development of the first movement and made it stunning. Actually the whole thing went especially well: all the details were clear, the balances perfect, the tonal sheen glowing and warm. If it may be said that Mr. Fiedler has not the spark of the great temperament and

that he doesn't often rise to the sweeping passion of some others, the same may be said of Monteux himself. Both are masters of the orchestra and both let the music speak for itself. It is their mission to let it do so, their role being that of the flawless leader rather than that of the interpretative fireman.

Mr. Fiedler was fortunate to have on his program the return engagement of Aldo Ciccolini, a 30-year old Italian pianist who made a brilliant debut with the orchestra five years ago. A slim, good looking young man with a big technical apparatus and a high degree of musicianship, he played Rachmaninoff's familiar Rhapsody on a Theme of Paganini with great elan. In the more lyrical phases, as in the famous 18th variation of recent hit parade honor, he displayed a warm poetic feeling, but his was essentially a dynamic approach, and he won protracted applause. Mr. Fiedler, who has probably accompanied more soloists than any other living conductor and knows their every strength and weakness, provided the young pianist with a brilliant orchestral background.

The two outer works on the program were not any too substantial but both were pleasant novelties—and Fiedler has always had a flair for unearthing those. The Frescobaldi Toccata, in a sonorous, organ-like orchestra setting by Hans Kindler, begins with a grave introduction, the ensuing toccata itself darting from one voice to the other in a striking and vigorous counterpoint. Although Mr. Fiedler has often done it at the Pops, this was its first

appearance on these programs.

Also first on these programs was Kodaly's Dances of Galanta, a folksy assortment of gypsy songs and dances of the composer's native Hungary. It is colorful music, now with long instrumental cadenzas of the most typical Magyar character, again in quick, nervous movements for the whole orchestra. I think I tired of it a little before it was over, but it was pleasant to hear it in Mr. Fiedler's energetic style.

Richard Burgin will be the soloist in Sibelius' Violin Concerto next week, Mr. Munch further observing the composer's 90th birthday with his Seventh Symphony. Also on the program is the Sinfonia and Choral from Bach's Christmas Cantata and Mozart's Haffner Symphony.

A BRITISH VIEW OF ARTHUR FIEDLER

Through recordings the Pops and their conductor have become known in many parts of the world. In the British magazine, *The Gramophone*, W. A. Chislett remarks on "Mr. Fiedler's untiring and successful efforts to bridge the gap between the trivial in music and the 'classics'. No one can have led more people in America to a genuine appreciation of music than he. They also afford a welcome opportunity of congratulating Mr. Fiedler (and also his native city of Boston) on his twenty-five years of conductorship of the Boston Promenade Orchestra. He joined the Boston Promenade Orchestra in 1915 at the age of twenty-one and for fifteen years played in the second violin and viola sections respectively. He also played the celesta, piano and organ as required. In 1930 he was appointed to conduct the Boston Promenade Orchestra in their Symphony Hall popular concerts and there he still remains—and long may he continue to reign. The Promenade Orchestra consists of about 85 members of the Boston Symphony Orchestra."

SEVENTY-FIFTH SEASON · NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Ninth Program

THURSDAY EVENING, DECEMBER 22, at 8:30 o'clock

FRIDAY AFTERNOON, DECEMBER 23, at 2:15 o'clock

BACH.....Sinfonia and Chorale from the "Christmas Oratorio"

MOZART.....Symphony in D major, "Haffner," No. 35 (K. 385)

- I. Allegro con spirito
- II. Andante
- III. Menuetto
- IV. Finale: Presto

SIBELIUS.....Symphony No. 7, in One Movement, *Op.* 105

INTERMISSION

SIBELIUS.....Concerto for Violin and Orchestra, in D minor, *Op.* 47

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro ma non tanto

SOLOIST

RICHARD BURGIN

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RICHARD BURGIN

Munch Conducting, Burgin Soloist

By Harold Rogers

For the Boston Symphony's concerts this week Charles Munch's program wore a Janus face—looking ahead to Dec. 25 with Bach's Sinfonia and Chorale from the Christmas Oratorio and looking back to Dec. 8, the 90th anniversary of Jean Sibelius, with the Seventh Symphony and the Violin Concerto.

Other than the tone poem "Finlandia," these were the first Sibelius works Mr. Munch has conducted since coming to Boston. Although he has indicated in interviews that he is not specially interested in this composer (as few Frenchmen are), he nevertheless gave us devoted readings yesterday that would surely appeal to the Finns themselves.

These were no routine traversals, as one might expect from an unsympathetic conductor. They were dedicated, and one felt that he responded correctly and intensely to their vast Nordic spirit. One hopes that now he will be willing to essay some of Sibelius's other monumental masterpieces.

The soloist was Richard Burgin, the orchestra's concertmaster and associate conductor. He played the concerto three times under Koussevitzky, his last performance being 21 years ago. While attending the Sibelius Festival in Helsinki I heard it done by one of our leading American violinists; and although the Finns were impressed by his technical facility, they were not too pleased with the performance. It was not played, they said, according to the way they were used to hearing it.

Mr. Burgin may have had a few technical difficulties along the way, but his concept of the work transcended his performance, and it seems certain

that the Finns would applaud him as heartily as did his colleagues and his listeners yesterday afternoon. His tone was songful and glowing; his way with the Adagio was especially heartwarming. *CSM 12-24-55*

Mr. Munch's approach to Sibelius differs from Koussevitzky's in that it is more dry, but for that reason it is more in keeping with the way that Finn-

ish conductors play this music. They prefer an attitude that is brooding, introspective, austere—something that might be called a magnificent loneliness.

Between the Bach and the Sibelius Mr. Munch gave us a prismatic reading of the Mozart "Haffner" Symphony. In the Bach we heard two oboi d'amore and two English horns, singing responses as a quartet.

By TUCKER KEISER

Three events by the Boston Symphony Orchestra in the 10 days prior to Christmas can be considered the most rewarding Yuletide present we have received musically in many years. They are so extraordinary that I feel Christmas '55 may live long in pleasurable memory.

First, there was the spectacular Pension Fund concert with Oistrakh as soloist. The following afternoon Arthur Fiedler rather belatedly conducted the first of five performances in the several series. And third, Mr. Munch included the Sibelius Seventh Symphony and Violin Concerto in this week end pair of concerts.

Taking them in reverse, let's consider Munch and Sibelius. At a press conference some time ago, our conductor said in effect that he was totally out of sympathy with music of the Finnish composer. In England, parts of Germany, and the United States, Sibelius has been very popular and his works have become staples in our symphonic diet for a long time.

In France, the cultural home of Mr. Munch, Sibelius is about

as well-known as the Hit Parade's "Love and Marriage" in Afghanistan. To Frenchmen who love order and labels above all else in their art, his music is formless. His style is ruggedly personal, lacking French restraint.

Therefore, Mr. Munch is to be commended highly for putting aside personal tastes in preparing two difficult scores for his listeners because they love the music and look forward to hearing it.

Arthur Fiedler's Debut

Fiedler's debut in the winter series is long overdue for reasons listed in these columns before. His concert was beautifully performed, tonally nostalgic, and interestingly put together.

Locally, at least, Mr. Fiedler is associated with the lighter repertory, though a casual look through old "Pops" programs reveals a surprisingly large amount of music by the so-called "old masters." He felt that his Symphony program should not deviate radically from his accustomed path yet must contain substance.

Consequently, he opened with a broad reading of Frescobaldi's Toccata in the Kindler arrangement, turned in a crisply articulate performance of Beethoven's Eighth Symphony, captivated the ear with Rachmaninoff's lushly orchestrated Rhapsody on a Theme by Paganini, and ended with a blaze of "Pops" glory by giving the first performance at these concerts of Kodaly's Dances of Galanta.

The Pension Fund concert found Oistrakh playing with the orchestra only one week after his sensational debut in Symphony Hall. For my money he is the foremost fiddler today, embodying a technique as good as if not superior to that of Heifetz, the poetry of Kreisler, and the scholarship of Szigeti. *Post 12/25/55*

His performance of and Mr. Munch's accompaniment to Mozart's Violin Concerto in A major and Brahms' Concerto takes its place alongside such stirring events as Bernstein's first Boston reading of Mahler's Second ("Resurrection") Symphony, Munch's "The Damna-

BOSTON SYMPHONY ORCHESTRA Sibelius Concerto With Burgin

The Boston Symphony Orchestra this week gave the ninth program in its "regular" series at Symphony Hall. The evening concert was put ahead to Thursday, to leave Christmas Eve free. Charles Munch conducted the following program: Bach: Sinfonia and Chorale from the "Christmas Oratorio"; Mozart: "Haffner" Symphony (K. 385); Sibelius: Seventh Symphony, Violin Concerto (Richard Burgin, soloist).

By CYRUS DURGIN

Taken all in all, and by substance as well as performance, the Boston Symphony Orchestra has given this week one of its more notable programs of the season thus far. In a sense of musical news, the outstanding portion was

that given to the work of Sibelius as a remembrance of his recently passed 90th birthday.

It did not seem possible that the Sibelius Violin Concerto had not been done in these series since 1934, but such was the case. This time we were especially fortunate that concertmaster Richard Burgin was invited to be the soloist, for Sibelius is a composer of whom Mr. Burgin has an especial and deep understanding, and for whom he has high admiration. Yesterday's performance was altogether welcome for this is a too-little

heard and therefore under-valued work. There was fine rapport between orchestra and soloist, there was warmth and tenderness as well as strength, and a fine long line of rhythmic vigor and interpretive communication.

That Mr. Burgin's intonation was frequently a hair wide of the exact pitch was a minor matter, in view of the broad style and the authority with which he played. (Sometimes, paradoxically, the sheer sound of a solo string player can be the least of his merits; the late Bronislaw Huberman, in his latter years, was not especially grateful upon the ear, but the character of his work was that of a musical giant.)

He Wins an Ovation

Mr. Burgin was accorded a special honor when he strode on-stage, for the orchestra rose in greeting. At the end, there was a full-scale ovation for him, applause and cheers, that went on and on. All of it was fully deserved. Both as artist and man, Mr. Burgin occupies a special place in the affection of this or-

chestra and the public.

Now that Charles Munch has ventured some of the best Sibelius, I hope he will essay more. He showed a superb understanding of the Finnish composer's musical personality, both in the Seventh Symphony and in the Concerto. Each was done with a thorough grasp of idiom and architecture, and the Symphony was just what it should be, a long crescendo of emotional drama, with the background of instrumental and harmonic detail fitted properly into the whole, and the peak reached in the concluding simple but striking cadence. The tone of the orchestra was glowing and rich—especially the strings in that long, songful episode soon after the beginning of the work. Mr. Munch's achievement here ought to help in demolishing the notion that Sibelius is essentially alien to the French. *H-12-24-55*

Bach's music, "sung" most lovingly, was appropriate gesture to the season, and Mozart's "Haffner" Symphony was pleasing for its unforced clarity and vigor.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 9th program of the 75th season in Symphony Hall yesterday afternoon. The soloist was Richard Burgin, violin. The program:
Sinfonia and Chorale from the Christmas Oratorio Bach
Symphony No. 35 in D (K. 385) Mozart
Symphony No. 7, Op. 105; concerto in D Minor, Op. 47 Sibelius

By RUDOLPH ELIE

Richard Burgin, who has been associate conductor and concertmaster of the Boston Symphony orchestra for more than 30 years, provided one of the most startling feats possible to an orchestral musician yesterday afternoon (and presumably the night

before): he stepped out of the orchestra to become a violin virtuoso for a day . . . and revealed himself a man of great attainment and a violinist of an exceedingly high order into the bargain. *H-12-24-55*

That he is a man of attainment everyone knows; everyone knows moreover that he is a violin virtuoso. But 30 years in an orchestra could dampen the ardor suggested in the word virtuoso in a lesser man and in the process diminish the special technical éclat that goes with and is indeed a part of the solo performer. It could well diminish the special temperament that nourishes the virtuoso, too, and result in merely good play-

ing but not playing of real fire and brilliance.

This has not happened to Mr. Burgin. He has managed to retain the inner temperamental structure of the virtuoso and outer technical equipment of the virtuoso in an exceedingly persuasive degree. To be sure the Sibelius Concerto, not heard here for 21 years, has long been Mr. Burgin's work, so to speak, but he has not performed it with the orchestra since 1934.

While it may be presumed he played it then with even greater technical virtuosity, it would be hard to imagine that the intervening years have not deepened his view of the Concerto. He played it yesterday with a rich, imaginative insight, catching the grave beauty of its slow movement in dark, lustrous tones bringing, meanwhile, to the outer movements, a sense of urgency and drama. He was especially effective on the low strings, producing a warm and opulent quality highly becoming to this interesting work.

Nor can Mr. Munch's role in the traversal be overlooked. It is not impossible he has never before conducted the work for he seems to share the continental aversion to Sibelius and would have doubtless had little inclination or indeed opportunity to do it.

Fresh Approval

Yet in the Concerto, and particularly in the Seventh Symphony, he was electrifying bringing, as he did, a fresh and almost novel approach to it. Since the music evidently doesn't appeal to him too much he has scrutinized and studied it with exceptional care and in doing so appears to have recognized the great need in it for special clarity of texture; nothing can bog down in tonal muddiness faster than a Sibelius Symphony tossed off as a sort of epic in tone.

Mr. Munch sought out the smallest details, high-lighted the

moments of force and power without a heavy hand and gave the concerto orchestral background its proper equal billing with the violin. The result was to reveal a good deal more stature to this somewhat disregarded work than it often has. Mr. Burgin, who rose from a sick bed to play the work despite urgent advice not to do so, was rewarded with an ovation at the end, the orchestra itself leading it.

It is pretty clear by now that the Seventh Symphony is Sibelius' master work. A beautiful

work in a mood of the sheerest contemplation save in its fragmentary outbursts, when it takes on an almost bizarre coloring, it seemed to have scored with Mr. Munch himself so perfectly did he convey its inner logic. At no time was there a turgid quality to it, or a sense of meandering pointlessness, nor did its climaxes ever suggest melodrama. It was a extraordinarily fine performance, in short of a much overlooked symphony.

The concert began with a glowing performance of the Pastoral music from Bach's "Christmas Oratorio," and the Mozart went beautifully until the finale, when Mr. Munch set a tempo that seemed entirely impractical to me. The men managed to get through it, but I would be very curious to know what the baxes would have sounded like had they been playing their passages alone. Quite a scramble, I'll venture to say.

Ernest Ansermet returns as guest conductor for two weeks next week. His first program includes Mozart's "Jupiter," Berg's "Lyric Suite," Debussy's "Nocturnes" and Ravel's "Bolero." *H-12-24-55*

ERNEST ANSERMET

The return of Ernest Ansermet, who is coming from Geneva to conduct this orchestra as guest for two weeks and for the week's tour which follows, will be welcomed by those who heard the orchestra when in the season of 1951-1952 he conducted from December until February during the illness of Mr. Munch. Two notable works will be introduced to these concerts: Berg's *Lyric Suite* (three movements from the String Quartet as arranged for orchestra by the composer) and Stravinsky's *Symphonies for Wind Instruments*. It is also worth noting that Debussy's third Nocturne, *Sirènes*, which is included on next week's programs, has not been performed in the Friday-Saturday series since Henri Rabaud conducted it on March 7, 1919.

Mr. Ansermet has recently been honored by the City of Geneva with the award of the "*Prix de Genève*." The newspaper, *France-Amérique*, (July 31, 1955) reminds us that this award looks back to the foundation of the Society of Arts by Horace-Bénédict 179 years ago. On the presentation of the prize M. Albert Dussoix, the Mayor of Geneva, spoke as follows: "It is with great pride that we add today to the winners of the '*Prix de Genève*' the name of Ernest Ansermet, founder and leader of the *Orchestre de la Suisse romande*, honorable citizen of our Republic. . . . In past years at the desk of the Ballets Russes of Diaghilev in Paris, before the publics of Berlin, Vienna, Budapest, Salzburg, Moscow, Leningrad, Stockholm, Copenhagen, Madrid, Lisbon, London, the United States, and South America, his unequalled interpretation of modern music has come to stand for the incarnation of European culture, for it can be said of him that constant activity of the spirit is a fundamental need of his nature."

M. Marius Noul, representing the *Beaux-Arts de la Ville de Genève*: "What can be said that is not already known about the great leader Ernest Ansermet? More than thirty-five years of intense labor to build the admirable instrument which is our *Orchestre de la Suisse romande*, thirty-five years of constant application, thirty-five years of faith and courage in giving to his orchestra — for it is his — the reputation which it has acquired, not only in our little country, but also abroad where its praise has only confirmed the value that we recognize in having such a leader."

SEVENTY-FIFTH SEASON · NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Tenth Program

FRIDAY AFTERNOON, DECEMBER 30, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 31, at 8:30 o'clock

ERNEST ANSERMET, *Conductor*

MOZART.....Symphony in C major, "Jupiter" (K. 551)

- I. Allegro vivace
- II. Andante cantabile
- III. Menuetto: Allegretto
- IV. Finale: Allegro molto

BERG.....Lyric Suite (arranged for String Orchestra)

- I. Andante amoroso
- II. Allegro misterioso
- III. Adagio appassionato

(First performance at these concerts)

INTERMISSION

DEBUSSY.....Nocturnes

- Nuages
- Fêtes
- Sirènes

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON, *Director*

RAVEL.....Bolero

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BOSTON SYMPHONY ORCHESTRA

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By CYRUS DURGIN

It was a great pleasure yesterday afternoon to hear the excellent Swiss musician, Ernest Ansermet, again at Symphony Hall as guest conductor of the Boston Symphony Orchestra. As we have known from his first visit in the season of 1948-49, and his longer stay in 1951-52 during the illness of Charles Munch, he is a conductor of technical prowess and much delicacy and imagination as interpreter. The gifts which we had come to know in years past again were abundantly evident yesterday.

He offers us, this week, no new music in the sense of recent creation, but the massed strings version of three movements from the Alban Berg Lyric Suite is new to the Symphony concerts. As Mr. Ansermet has stated, and with emphasis, he does not esteem the 12-tone system of musical fabrication, but he does regard these Berg pieces as music of beauty. He is quite correct. Strangely, though the composer worked them out faithfully according to 12-tone rules, the over-all effect is of emotional communication, certainly of much beauty of sound.

But just as strangely, the worth of the Lyric Suite, in this amplified scoring, lies in a comparative style and harmony, melody and timbre, which is very close to Schoenberg's "Transfigured Night," a work originally created more than 50 years ago. To be sure, Berg went farther out of tonality and into organizational dissonance than did Schoenberg of 1899, but the emotional suggestion is a good deal the same. This is especially true of Berg's first and third numbers, for the second, that vague

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globe 42-31.55
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The Debussy Nocturnes were marvelously mellow and evocative, although Mr. Ansermet asked from the chorus a bigger volume of sound than one might have expected in so evanescent a score. As the orchestra played with extraordinary clarity and pure colors, so did the girls' chorus sing.

It was interesting to observe the Ansermet performance of that much-overworked Ravel hit, Bolero. From first to last it was all musical, a long and finely graduated crescendo, and the big bang at the end was in proportion. Surely this performance put in the best light what has become none too fascinating a score. Let me here also enter my personal commendation of the valiant playing of the snare drum part, so long and reiterative, by Harold Farberman.

Mr. Ansermet was most cordially greeted by the Friday subscribers. He, in turn, at every opportunity shared the applause with the orchestra.

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Symphony Concert

The Boston Symphony Orchestra, Ernest Ansermet conducting, gave the 10th program of the 75th season in Symphony Hall yesterday afternoon. The N. E. Conservatory Chorus, Lorna Cooke de Varon, conductor, assisted. The program: Symphony in C (K. 551) Mozart Lyric Suite Berg Nocturnes Debussy Bolero Ravel

By RUDOLPH ELIE

Ernest Ansermet, who came brilliantly to the rescue of the Boston Symphony during Mr. Munch's illness three years ago, returned yesterday afternoon to give us one of the most successful concerts of the season.

If ever the profound influence of a conductor over an orchestra was demonstrated, it certainly was yesterday; the transformation of the character of the orchestra was instantly evident. For one thing Mr. Ansermet had brought the cellos to the right foreground, which in itself influences the tonal quality of the orchestra. But it went much deeper than that. Seeking out tonal values everywhere and capturing, with his endlessly moving left hand, a prodigious variety of nuance, he gave the orchestra a quality of warmth and benevolence that was finely grained but not over-refined, vigorous but not vehement.

This was the essence of the Mozart: it moved along but never with a murmur of undue haste; it had repose but not indolence; it had clarity but not dryness. It was, in fine, a winning conception filled at once with classic objectivity and emotional restraint but with none of the superficiality so often leveled at the classic. It was, in short, very beautifully done and the orchestra was in the top of its form.

If it may be said to have been in the top of its form for Mozart, it virtually accomplished the impossible in Berg's Lyric Suite, heard for the first time at these concerts. An excerpt of three movements from Berg's fantastically complex six-movement work for string quartet arranged for string orchestra by the com-

dozen rehearsals—two dozen would be more like it if the men are to really traverse its grotesque difficulties. But it is more than likely that no living conductor so completely understands the problems it involves as Mr. Ansermet does, or one so technically able to convey his wishes to the orchestra. The result was phenomenal and if, as is doubtless the case, it was not a perfect performance from Mr. Ansermet's or the orchestra's point of view, it was to the uninitiate in the audience.

Although "Nuages" and "Fetes" of Debussy's Nocturnes are familiar enough, "Sirenes," the final section requiring women's voices, has not been heard here in 36 years. It need not, for me at any rate, be done again very soon. Once it had presented its materials and established its mood, a very delicate one, it seemed to go on and on. However, Mr. Ansermet's conducting of it was fascinating to watch. He abandoned his stick for the movement and, with a superb mastery of the upbeat so necessary to choral conducting, gave it a beautiful performance, the N. E. Conservatory Chorus responding wonderfully well. Ravel's "Bolero" concluded the afternoon. Not all of its solos went perfectly, but its closing bars always electrify an audience.

Next week Mr. Ansermet does Bartok's Music for Strings, Percussion and Celesta, Stravinsky's Symphony for Wind Instruments and Franck's D minor Symphony. In the composer, working within the arbitrary limits of the 12-tone system, one that forbids consonance as a dangerous leaning to a sense of tonality, has nonetheless accomplished the seemingly impossible: he has clothed the bare bones of an esthetically irrational method with music, or rather continuous lyric sound, that is exceedingly arresting.

How the string band of the orchestra played it at all is a mystery. It really requires a

Ansermet Guest at the Symphony

Berg's Lyric Suite on New Year Program

By Harold Rogers

Ernest Ansermet, here for two weeks as guest conductor of the Boston Symphony, is welcoming the New Year with much fanfare and fireworks—tonal and atonal. *CSM on 12/31/55*

What musical noisemaker, for instance, could exceed the climax found in the concluding number yesterday afternoon—Ravel's Bolero? True, M. Ansermet's reading may fall a few decibels short of Mr. Munch's, but even so, one is rocked by tidal waves of sound.

Most of the listeners were vastly amused and hugely entertained, though there was one music lover who referred to it as his "bête noir," and there was another who called it "an insult to the ear and to the intelligence."

There is a trombone player, too, who probably wishes Ravel had never thought of the Bolero—let alone the treacherous trombone solo that he, as have many of his predecessors, came to grief on. But we all can't have our way with these things. As soon as the snare drum opens with its insistent tattoo, most of us submit and allow ourselves to be enthralled in a crescendo of emotion.

Even when badly played, the Bolero never fails. M. Ansermet's reading, however, was superb, though he did not succeed in draining it of every last ounce of excitement. That accomplishment is reserved for Mr. Munch.

There are other musical celebrations in this program, such as the piece called "Fêtes" from Debussy's Nocturnes. Mr. Ansermet played the "Nuages" and the "Sirenes," too, with the girls of

the New England Conservatory Chorus making beguiling sounds for the latter under the tutelage of their able conductor, Lorna Cooke deVaron. M. Ansermet's "Fêtes" was jolly but not intensely giddy, as it can be.

For something different he gave us the first performance at these concerts of Alban Berg's atonal Lyric Suite. This is the orchestral suite for strings the composer drew from his original version for string quartet. He chose three movements of the six, the three he thought would be playable by an orchestra.

And they are playable, though just barely. In rehearsal M. Ansermet told the men that it would sound better if they were not such good musicians—that a less skilled orchestra would leave out a lot of the less important notes.

One of the men in the orchestra wanted to know if the music made any sense to the audience, that it was completely confounding to the musicians from their aural viewpoint. Yes, it does make sense. There are traces of form in it—like a name written in soggy sand at the beach—and there are some sequential passages, some imitative passages, and the rest is emotionally overcharged and highly atmospheric. The middle movement, for instance—Allegro misterioso—makes one feel as if lost in a jungle at midnight, surrounded by millions of busy insects. It is a scherzo of extremely rarefied humors.

And what more does M. Ansermet's New Year program have to offer? Well, it opens with Mozart's magnificent Symphony in C major, the "Jupiter," and he played it with gracious tempos and a satisfying warmth of tone. It was Mozart as Sir Thomas Beecham might conduct it—or Bruno Walter. There was no straining to make it cold and brilliant, like diamonds in the snow. It was suffused with yellow sunshine, and the darker shadows served to deepen the perspective.

Music Review

By TUCKER KEISER

Ernest Ansermet, founder and conductor of the famous Orchestra de la Suisse Romande, is back in Boston for two weeks with the Boston Symphony. He first appeared here in 1949, making such a fine impression that he was asked to lead the orchestra for two months, four years ago during Mr. Munch's illness.

He brings to the podium a keen intellect (he was a former mathematics professor) and admirable grasp of the structural elements in music. He also has a decided flair for contemporary music.

All these virtues were in evidence yesterday as he opened the program with a meticulous, somewhat grey-colored reading of Mozart's "Jupiter" Symphony. The Berg Lyric Suite, however, originally a string-quartet but now arranged for string orchestra and minus outside movements, lifted the afternoon into the realm of exciting music, a lofty position from which it never descended.

Berg's music is difficult, austere, and atonal, yet it is genuine music with highly charged emotional impulses rather than a mechanically contrived pattern of sound. It cannot be recommended as a steady diet, but, heard occasionally, its astringent dissonances suggest certain reservations about more conventional and less interesting scores.

Debussy's Nocturnes including the often omitted Sirenes, emerged in all their iridescent beauty. Mr. Ansermet made no attempt to build water-color sketches into neon-lighted chromos, as has been done. The

New England Conservatory Chorus, much reduced because of the holidays no doubt, sang the wordless female chorus competently.

Despite one of the most magnificent bloopers ever encountered in Symphony Hall, during the trombone solo, Ravel's "Bolero" created a powerful effect as the final item. Ansermet's trick is to keep the rhythm absolutely steady while insinuating the monotonously vivid drum beat rather than hitting the listener over the head with it. *Best, 4/5/1*

SEVENTY-FIFTH SEASON · NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Eleventh Program

FRIDAY AFTERNOON, JANUARY 6, at 2:15 o'clock

SATURDAY EVENING, JANUARY 7, at 8:30 o'clock

ERNEST ANSERMET, *Conductor*

BARTÓK Music for Strings, Percussion and Celesta

- I. Andante tranquillo
- II. Allegro
- III. Adagio
- IV. Allegro molto

STRAVINSKY Symphonies for Wind Instruments
(First performance at these concerts)

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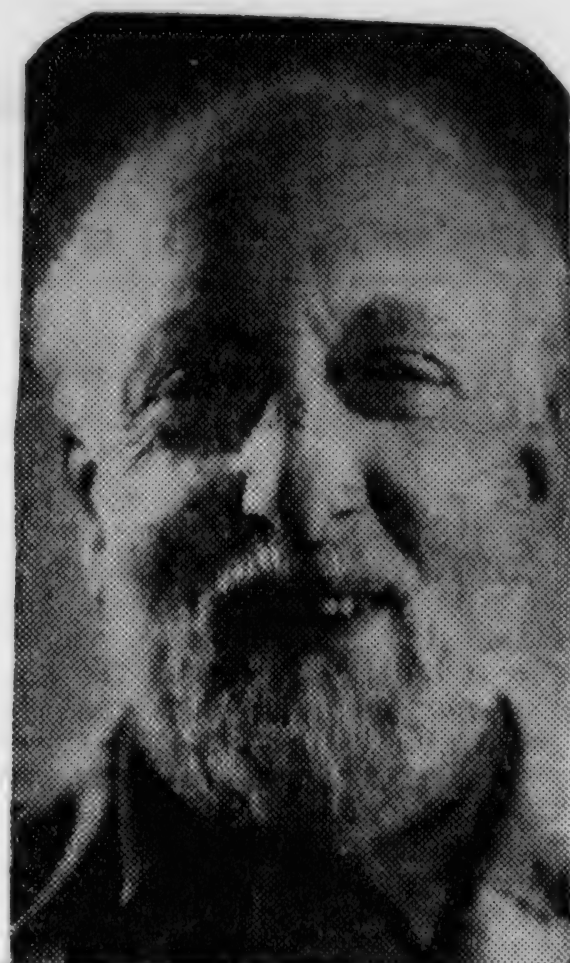
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Stravinsky at Symphony

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First Ernest Ansermet gave the strings their day in the sun (with Bartók's *Music for Strings, Percussion and Celesta*); then he gave the winds their day (with Stravinsky's *Symphonies for Wind Instruments*); and then he assembled the whole orchestra for a field day with Franck's *Symphony in D minor*.

Such is the program he has chosen for his second week as guest conductor of the Boston Symphony, and it came off with a pleasing degree of success yesterday afternoon. It was mellow music—some of it a little mellow than it should be—but perhaps this is because M. Ansermet is a mellowing conductor.

Take the Bartók, for instance. When Guido Cantelli conducted it two years ago, he checked the reins on the orchestra until the music gained an electric tension and prismatic clarity. Cantelli's concentration was so intense that his listeners were commanded to listen.

With M. Ansermet, however, we heard a different Bartók—a relaxed Bartók not at all displeasing but then again not vividly compelling. Yet Bartók's strong appeal to mind and emotions was still there, and one

could not help marveling again over the organic fugue of the opening *Andante tranquillo*—an astonishing piece of contemporary craftsmanship. If M. Ansermet did not achieve the breathless wonder that can be felt in the *Adagio*, there was still the mystery and suspense, an almost eerie nocturnal mood.

Stravinsky's *Symphonies for Wind Instruments*, composed in 1920 and revised in 1947, was heard for the first time at these concerts. One hardly knows whether to speak of this work in the plural or singular. The word "symphonies," according to John Burk's annotations, is used "in the loose sense of the joint treatment of sounds, and obviously with no reference to the accepted meaning of the word."

Some listeners may have found themselves a bit puzzled by the problem Stravinsky set for himself—to juxtapose the various instruments in groups without using them as soloists, and to do this without variety of dynamic contrast. It therefore took on certain aspects of Oriental music in that it began, it continued, and it stopped—without form in the accepted

sense of introduction, development, climax, and conclusion.

Yet the piece does achieve a constant variety of timbre. It is economical, mildly dissonant, looking back a trifle to "Le Sacre du Printemps" and looking ahead even more to the austere neo-classicism to come. The musicians were magnificent.

M. Ansermet closed with a performance of the Franck *D minor* so mellow that one felt the yellowing pages of its score must be crumbling away at the edges. If the listener should no longer find himself challenged by this old favorite, at least he can allow himself to be pleasantly buoyed on the shifting chromatic tides of liquid sound.

But M. Ansermet gave us an eloquent reading, however one might feel about the work itself. He is an unusual conductor in that his eloquence with the baton is matched by his eloquence with the spoken and written word. *CSM 1-7-56*

Those wishing to observe the vocal side of M. Ansermet's ability may be interested in attending his lecture, in French, Sunday at four o'clock in the Little Theater of the MIT Kresge Auditorium.

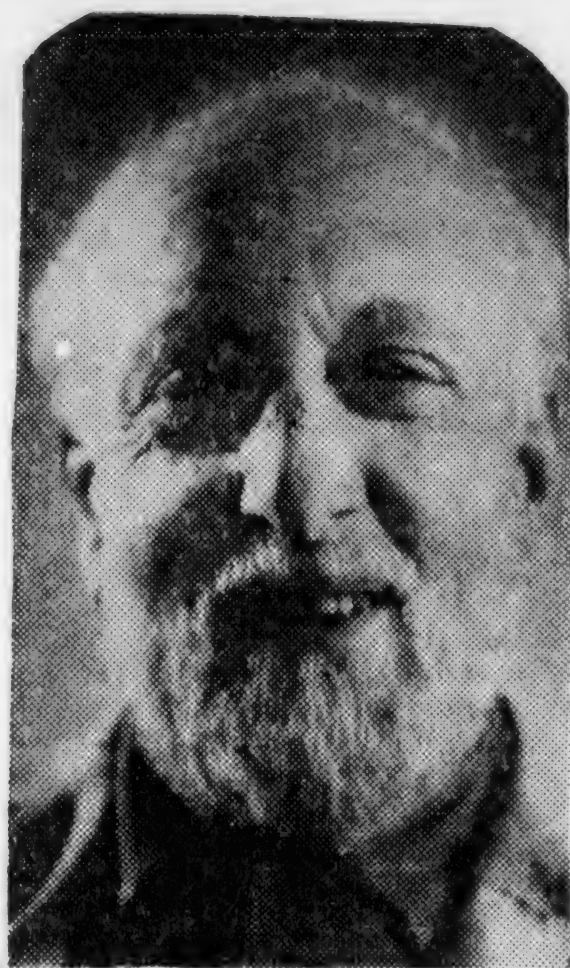
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esta, Stravinsky's *Symphonies for Wind Instruments*, and Franck's *Symphony in D minor*. Though the list looks promising enough on paper, by the time the Franck is half through no one, surely, is paying much attention.

The virile Bartók score towers over the other two pieces like a Watusi over a Pigmy. One of the few contemporary works which secures its effect by a kind of bi-aural



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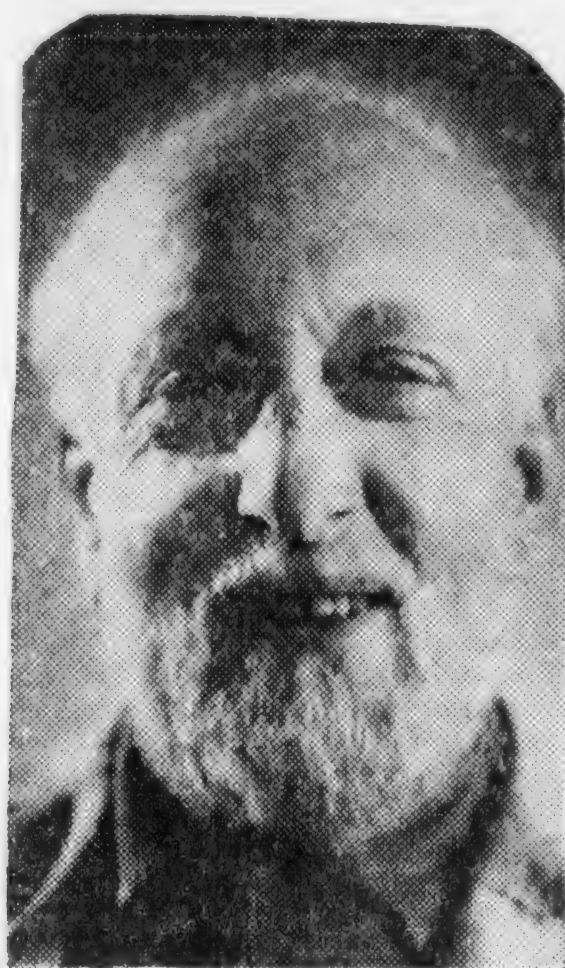
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John Brook

Ernest Ansermet, guest conductor of the Boston Symphony Orchestra, will conduct the Open Rehearsal in Symphony Hall tonight, and the weekend concerts Friday afternoon and Saturday evening. Jan 5, 6, 7 '56

ERNEST ANSERMET

ERNEST ANSERMET, born in Vevey, Switzerland, November 11, 1883, began his career as a professor of mathematics at the University of Lausanne, and at the Sorbonne, but studied music with Denéréaz in Lausanne, Gédalge in Paris, and Otto Barblan and Ernest Bloch in Geneva. He became conductor of the Kursaal concerts in Montreux in 1912, and succeeded Stavenhagen as director of the Geneva Subscription Concerts in 1914. In 1915 he toured Europe and both Americas as conductor of Diaghileff's *Ballet Russe*. In 1918 he founded the *Orchestre de la Suisse Romande*. He conducted the symphony orchestra at Buenos Aires in the seasons 1924-27, and in 1936-37 returned to conduct in South America and several cities of the United States. Having conducted concerts over Radio Berne during the war, he resumed his activities as guest conductor in Europe in 1946, and returned to this country in the season 1947-1948 for guest appearances. On January 25, 28-29, 1949, he appeared as guest conductor of this Orchestra. In the season of 1951-1952, he conducted the concerts from December 14 to February 9, during the illness of Mr. Munch.

The *Orchestre de la Suisse Romande* still commands most of his time.

Stravinsky at Symphony

Ansermet Conducting Weekend Concerts

By Harold Rogers

First Ernest Ansermet gave the strings their day in the sun (with Bartók's *Music for Strings, Percussion and Celesta*); then he gave the winds their day (with Stravinsky's *Symphonies for Wind Instruments*); and then he assembled the whole orchestra for a field day with Franck's *Symphony in D minor*.

Such is the program he has chosen for his second week as guest conductor of the Boston Symphony, and it came off with a pleasing degree of success yesterday afternoon. It was mellow music—some of it a little mellow than it should be—but perhaps this is because M. Ansermet is a mellowing conductor.

Take the Bartók, for instance. When Guido Cantelli conducted it two years ago, he checked the reins on the orchestra until the music gained an electric tension and prismatic clarity. Cantelli's concentration was so intense that his listeners were commanded to listen.

With M. Ansermet, however, we heard a different Bartók—a relaxed Bartók not at all displeasing but then again not vividly compelling. Yet Bartók's strong appeal to mind and emotions was still there, and one

could not help marveling again over the organic fugue of the opening *Andante tranquillo*—an astonishing piece of contemporary craftsmanship. If M. Ansermet did not achieve the breathless wonder that can be felt in the *Adagio*, there was still the mystery and suspense, an almost eerie nocturnal mood.

Stravinsky's *Symphonies for Wind Instruments*, composed in 1920 and revised in 1947, was heard for the first time at these concerts. One hardly knows whether to speak of this work in the plural or singular. The word "symphonies," according to John Burk's annotations, is used "in the loose sense of the joint treatment of sounds, and obviously with no reference to the accepted meaning of the word."

Some listeners may have found themselves a bit puzzled by the problem Stravinsky set for himself—to juxtapose the various instruments in groups without using them as soloists, and to do this without variety of dynamic contrast. It therefore took on certain aspects of Oriental music in that it began, it continued, and it stopped—without form in the accepted

sense of introduction, development, climax, and conclusion.

Yet the piece does achieve a constant variety of timbre. It is economical, mildly dissonant, looking back a trifle to "Le Sacre du Printemps" and looking ahead even more to the austere neo-classicism to come. The musicians were magnificent.

M. Ansermet closed with a performance of the Franck *D minor* so mellow that one felt the yellowing pages of its score must be crumbling away at the edges. If the listener should no longer find himself challenged by this old favorite, at least he can allow himself to be pleasantly buoyed on the shifting chromatic tides of liquid sound.

But M. Ansermet gave us an eloquent reading, however one might feel about the work itself. He is an unusual conductor in that his eloquence with the baton is matched by his eloquence with the spoken and written word. SS 11-7-56

Those wishing to observe the vocal side of M. Ansermet's ability may be interested in attending his lecture, in French, Sunday at four o'clock in the Little Theater of the MIT Kresge Auditorium.

Music Review

By TUCKER KEISER

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esta, Stravinsky's *Symphonies for Wind Instruments*, and Franck's *Symphony in D minor*. Though the list looks promising enough on paper, by the time the Franck is half through no one, surely, is paying much attention.

The virile Bartók score towers over the other two pieces like a Watusi over a Pigmy. One of the few contemporary works which secures its effect by a kind of bi-aural

scoring, its subtleties can only be appreciated in a live performance. Mr. Ansermet and the players gave a compelling rendition, making the most of the rhythmic complexities but not overlooking the many expressive lyrical passages.

The Stravinsky, composed in 1920 but not heard at these concerts before, would undoubtedly be fun to analyze or to follow with a score, since its manipulation of wind timbres and harmonic compressions arouses intellectual curiosity. Interest is succeeded by ennui, however, as emotional sterility becomes

increasingly evident. Ironically the symphonies are dedicated to Debussy, who, apparently, held Stravinsky's music in little esteem.

Franck's symphony seems headed for merited oblivion, with its interminable repetitive chromatic wanderings. Each time some champion of the thin French symphonic repertory is forced to revive it, the piece sounds increasingly dated and dull. In both interpretation and execution the performance yesterday was, to choose as kindly and uncritical a term as possible, perfunctory.

Post-Ja 7-56

Ansermet On Music

By TUCKER KEISER

This afternoon in the Little Theatre of the Kresge Auditorium, Ernest Ansermet, the distinguished conductor who has been leading the Boston Symphony for the past two weeks, will give a lecture in French (he feels his English is limited) on the subject, "A Crossing Point in the Phenomenology of Music." This is a chapter from his book, "Le Sens de la Musique," already 10 years in preparation.

His audience will be composed primarily of physicists and sound engineers, but anyone who is interested may attend. He will defend his thesis that atonal music, written in the 12-tone system without any tonal basis, is contrary to the laws of music and the laws of hearing. He will prove his point, he declares, on a purely scientific and mathematical basis.

Mr. Ansermet is well qualified to speak to scientists on their own terms; besides being one of the world's foremost conductors without peer in his championship of contemporary music, he was originally a professor of mathematics at the University of Lausanne and at the Sorbonne. Post-Ja 7-56

After a rehearsal recently he met members of the press for a preview of his lecture. "I am the world's worst enemy of 12-

tone music," he stated emphatically. "When you destroy a sense of tonal relationships, music becomes incomprehensible."

The unrestrained chromaticism of Wagner's "Tristan" led logically to Schoenberg's atonal system in which all 12 notes of the octave are treated independently with no reference to position in a traditional key. It was a logical evolution but the logic is like that of wonderland or the wrong side of a looking glass; it ignores the psychological and traditional elements which make music a human experience.

Since he felt so strongly about atonal music, why was he playing Alban Berg's "Lyric Suite," a piece written in the 12-tone system, during his Boston visit?

He said that this one piece demonstrated a peculiar case in which the musical impulse was more important than the technique used for the expression.

"The system works here," he explained, "but it doesn't work well. A man may tire of walking normally, hold one foot up, and hop around. (He hopped around the room illustrating to the amusement of the group.) it doesn't work very well, but you can do it."

Symphony Concert

The Boston Symphony Orchestra, Ernest Ansermet conducting, gave the 12th program of the 75th season in Symphony Hall yesterday afternoon.

The program:
Music for Strings, Percussion and Celeste Bartok
Symphonies for Wind Instruments Stravinsky
Symphony in D minor Franck

By RUDOLPH ELIE

I have no doubt that the vast majority of yesterday afternoon's audience groaned inwardly when it saw what was on the first half of the program—and sat through it all perplexedly reflecting on who was out of step, they or the music.

They may be reassured, I think, that they are not too far out of step: the Bartok is hard going, not for the difficulty or aggressively disagreeable idiom of the music but for the esthetic content for it, while the Stravinsky work is simply dull and pointless.

Actually, Bartok's Music for Strings, Percussion and Celesta ranks among the finest and most original of all his works. It is almost music of another sphere in the extraordinarily unusual sounds and moods it evokes as the composer contrasts the fully exploited strings with the delicately handled punctuations and commentaries of piano and percussion. There is in it, too, a feeling of elemental force even in the serene opening movement, and the whole work is touched with the creative urgency; it carries the listener along despite his uncertainty perhaps as to the significance or meaning of the work.

Slow Movement

Of the four movements the slow movement is far and away the most engrossing. Beginning with an other-worldly click of the xylophone over weird glissandos in the tympani, it rises to great heights of expressivity before subsiding again in the at-

mosphere of the opening bars. And the last movement, with its echoes of Hungarian peasant tunes, brings the music to a bright and busy conclusion. While those bred in the older tradition doubtless find it hard to like, the immense conviction the work conveys is pretty persuasive and it was given a surprisingly cordial reception following an impressive performance by the orchestra under Mr. Ansermet.

While the Stravinsky promised much, if only in the very interesting contrast of the full wind band of the orchestra, it turned out to be a resounding disappointment. This is a particularly enjoyable ensemble when it has something to do, but the Symphonies for Wind Instruments is as incomprehensibly trivial as its title is obscure. Absolutely nothing happens from the amusing opening motto to the lugubrious reiteration of the typically Stravinskian chords at the end. There are, of course, many passages of interest and many fascinating juxtapositions of coloristic effects among the instruments and there is always the master's hand, but one wonders in this case if it wasn't his left.

Inasmuch as Franck's D minor Symphony, masterpiece although it is, bores me beyond words to tell (it has something to do with that endless, slithering chromaticism, I guess), I shall confine myself to saying it went well under Mr. Ansermet's devoted leadership though there were a few technical ups and downs.

The orchestra is out of town next week, returning on the 20th to do Hanson's "Elegy in Memory of Serge Koussevitzky," Beethoven 2d Leonore Overture, Debussy's "Afternoon of a Faun" and Brahms' D minor Piano Concerto, Rudolph Serkin as soloist. Jan 1-7-56

BOSTON SYMPHONY ORCHESTRA

Bartok and Stravinsky Played

The Boston Symphony Orchestra yesterday afternoon gave the first concert of the 11th pair in the Friday-Saturday series, at Symphony Hall. Ernest Ansermet, as guest, conducted the following program: Bartok: Music for Strings, Percussion and Celesta; Stravinsky: Symphonies for Wind Instruments (first time at these concerts); Franck: Symphony in D minor.

By CYRUS DURGIN

Just how many friends were made and people influenced by guest conductor Ernest Ansermet yesterday afternoon is a question to remain forever moot. It is not likely that those who were enthralled by Bartok and Stravinsky were even interested by Cesar Franck, and vice versa. I kept thinking of Abraham Lincoln's remark, in paraphrase: "You cannot please all the people all the time."

All the same, Mr. Ansermet did some commendable missionary work in giving us Bartok and Stravinsky. Symphonies for Wind Instruments, now nearly 36 years old and sounding very tired for that age, was new to the Boston Symphony repertory, and, indeed, I can find no records in the office which show a previous Boston performance.

This is a thick slice of heavy and monotonous wind sonorities, with no "lift," not much sense of motion, no communication save the purely technical one of a study in some effects of balance and instrumental colors. When Eric Walter White (quoted by Mr. Burk in the program notes) says that "the final impression is one of sombre brazen mathematical splendor," he has uttered about the last 10 words on the Symphonies for Wind Instruments.

Nonetheless, it is good to hear such a piece, especially from a man who is one of the top-ranking composers of the first half of this century. I'd like to hear it again—without, however, expecting too much. With a few notable exceptions along the way, most of the Stravinsky I have heard following that masterpiece, "The Rite of Spring," has seemed bleakly

dry, laboratory experiments in patterns of notes and rhythms. Let us all try, try again, nonetheless, and perhaps the door will be opened for us.

Bartok Fascinating

Bartok's Music for Strings, Percussion and Celesta, on the other hand, is endlessly fascinating. Fascinating in its ingenuity, its variety of writing, its unfailing liveliness and play of tonal colors. There is something out of Mother Earth in Bartok, something with all the healthy activity of earth's flora, where Stravinsky is as anti-septic as a surgical pavilion. Bartok's musical intellect was prodigious but it never severed the bonds which happily connected Bartok with the earth, which is to say folk music. In Bartok's piece, as in all his other music which I have come to know, there are both intellect and passion. It is all very human.

Mr. Ansermet must have worked hard to obtain clean, clear performances of the modern scores. Bartok certainly went well, and Stravinsky was as well treated. So with the Franck Symphony, which sounded with a Gallic brilliance and yet a rich, full-bodied tone. By the time of the counterpointed summary in the finale, the music was a growing but transparent tissue of beauty. Yet, to enter an Old Curmudgeon's caveat, now that we have heard again this music of seraphs-and-incense, let us put it away for another five years. *Collegium*

Next week the orchestra will be out of town. Charles Munch will return, Jan. 20 and 21, to conduct Beethoven's "Leonore" Overture No. 2; Debussy's "Prelude to the Afternoon of a Faun" Howard Hanson's "Elegy in Memory of Serge Koussevitzky" (composed for the Boston Symphony's 75 Anniversary, first performance) and the D minor and Piano Concerto of Brahms, with Rudolph Serkin as soloist.

SEVENTY-FIFTH SEASON · NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Twelfth Program

FRIDAY AFTERNOON, JANUARY 20, at 2:15 o'clock

SATURDAY EVENING, JANUARY 21, at 8:30 o'clock

BEETHOVEN.....Overture, Leonore No. 2

DEBUSSY....."Prélude à l'Après-midi d'un Faune"
(Eclogue by Stéphane Mallarmé)

HANSON.....Elegy to the Memory of Serge Koussevitzky, Op. 44
(Composed for the 75th Anniversary of the Boston Symphony Orchestra;
First Performance)

INTERMISSION

BRAHMS.....Piano Concerto No. 1, in D minor, Op. 15

- I. Maestoso
- II. Adagio
- III. Rondo: Allegro non troppo

SOLOIST

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Mr. SERKIN plays the Steinway Piano

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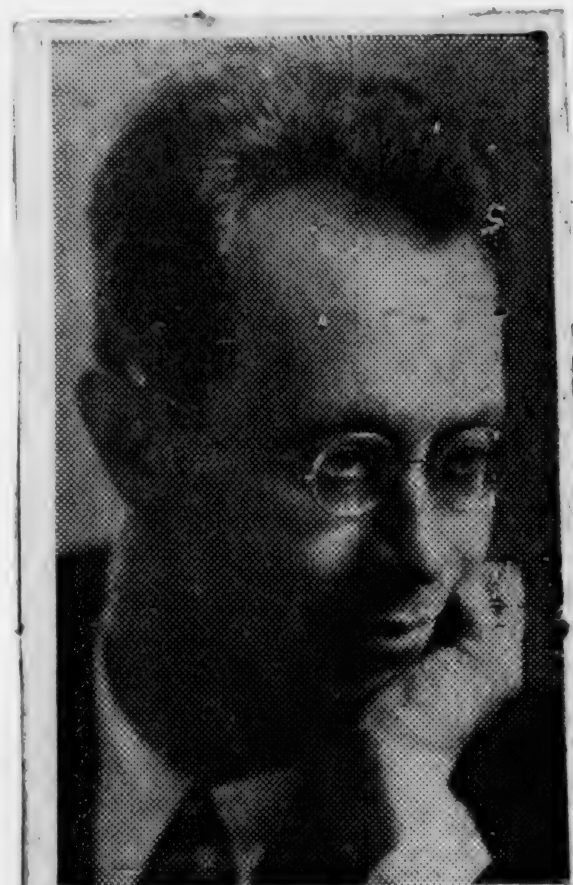
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RUDOLPH SERKIN is soloist in Brahms' First Piano Concerto with the Boston Symphony tonight and tomorrow afternoon.

ELEGY TO THE MEMORY OF MY FRIEND, SERGE KOUSSEVITZKY, Op. 44

By HOWARD HANSON

Born in Wahoo, Nebraska, October 28, 1896

Howard Hanson has composed this Elegy for the 75th anniversary of the Boston Symphony Orchestra. It was commissioned by the Orchestra and the Koussevitzky Music Foundation. The orchestra required includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, harp, timpani and strings.

THE Elegy opens with an expressive melody presented by the strings, at first canonically, and in 3/4 time. This melody, varied in development, is the basis of the piece. A section in 4/4 rhythm opening in the winds reaches a climax of intensity and subsides to a return of the original tempo (*teneramente con semplicità*) to a pianissimo ending.

Howard Hanson's parents, Hans and Hilma Hanson, were of Swedish descent. First taught by his mother, Mr. Hanson continued his studies in Luther College and the University School of Music of his native State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the College of the Pacific in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music of the University of Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The Second ("Romantic") Symphony, composed for the fiftieth anniversary year of this orchestra, was first performed in that season (November 28, 1930), Serge Koussevitzky conducting. The Third Symphony had its first concert performance November 3, 1939, by this orchestra, the composer conducting. The Fourth Symphony was introduced by this orchestra December 3, 1943.

In addition to the symphonies, Dr. Hanson's orchestral works include the symphonic poems *North and West* (1923), *Lux Aeterna* (1923), and *Pan and the Priest* (1926). There is an Organ Concerto (1926), and a suite from *The Merry Mount*. This three-act opera to a libretto of Richard Stokes was produced by the Metropolitan Opera.

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FADED TEXT

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Company in New York in 1932. Choral works include *The Lament of Beowulf* (1925); *Heroic Elegy* (1927); Songs from *Drum Taps*, after Walt Whitman (1935), and a transcription for chorus and orchestra of Palestrina's *Pope Marcellus Mass* (1937). The *Serenade* for Flute, Harp, and Strings was performed by this orchestra October 25, 1946. Chamber works include a piano quintet, a piano quartet, and a string quartet. A Piano Concerto, composed for the Koussevitzky Music Foundation, had its first performance at the concerts of this orchestra, December 31, 1948.



BOSTON SYMPHONY ORCHESTRA

Serkin Plays Brahms Concerto

Charles Munch conducted the Boston Symphony Orchestra at Symphony Hall yesterday afternoon in the first concert of the 12th Friday-Saturday series. The program: Beethoven: "Leonore" Overture, No. 2; Debussy: "Prelude to the Afternoon of a Faun"; Howard Hanson: *Elegy to the Memory of My Friend, Serge Koussevitzky*, Op. 44 (composed for the 75th Anniversary of this orchestra, first performance); Brahms: Piano Concerto No. 1, in D minor (soloist: Rudolf Serkin.)

By CYRUS DURGIN

This concert was an afternoon of remarkable—perhaps even great—music-making, with the talents and affection of Charles Munch and the Boston Symphony lavished upon a program of distinguished and most appealing works. There have been, this season, other such concerts by this orchestra, and there will be more on the same plane, but for one reason and another, this of Jan. 20 will be framed in a memory of gold.

The performance of the Brahms D minor Piano Concerto was one of those classically sculptured recreations that occur but seldom. Conductor, orchestra and Rudolf Serkin were as one in temperament, mood, style and technical precision. The Concerto is a large work, hard and rocky in its first movement, tender and subdued in its adagio, and of a Dionysiac

vigor in its finale. It is music easy to coarsen, if conductor and soloist are not extremely sensitive to it, and as easy to underplay if musicians do not have both technical and interior grasp of it.

Yesterday's performance was right on the gleaming level of interpretive perfection: it was muscular and virile, but never coarse; it "sang" all the way, Mr. Serkin never once pounded, and even the heavy orchestral details of the opening were granitic enough to suit Brahms yet notably clear. Not often do you hear the slow movement played, in the solo part, with such a finely accurate blend of poetry and restraint. Those famous trills of the first movement suggested less of virtuosity than of integral details of the whole musical architecture, like acanthus leaves upon a column, to be fancy about it. The finale, for all its zest, should have a certain dignity, and in Mr. Serkin's playing it certainly did. Little wonder, then, that at the end applause quickly swelled into cries of "Bravo!" and soloist and conductor were called back repeatedly.

Koussevitzky *Elegy Noble*

Howard Hanson's *Elegy to the*

Memory of My Friend, Serge Koussevitzky, commissioned by the Orchestra and the Koussevitzky Music Foundation, for the Boston Symphony's 75th Anniversary, is a noble work and real music. I think the late conductor would have liked it, not only for its dedication to him, but because it is a sort of music in which he, as interpreter, excelled. The *Elegy* is written for large orchestra, it is not of funeral cast or intellectual dryness but of full-hearted emotion. It is a long song, based largely upon a single melody, and whatever the instrumental complication, its outward aspect is simple. It "sings," rhapsodically, in an idiom basically tonal, wherein the

dissonance of the times appears due to the contrapuntal flow of the voices, and which serves an expressive purpose. Hanson has composed bigger works, but none, I think, so admirably proportioned, so compact and skillfully disposed for the orchestra.

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By RUDOLPH ELIE

The latest of the series of 15 works commissioned for the 75th anniversary of the Boston Symphony made its appearance yesterday afternoon, and an agreeable and suitable work it proved to be.

It was Howard Hanson's "Elegy to the Memory of My Friend, Serge Koussevitzky," a warm and glowing work occupying something less than a quarter of an hour. In composing this work Mr. Hanson has clearly expressed his deep devotion to the man who, perhaps more than any other, encouraged him by commissioning, among other works, his Second Symphony on the occasion of the orchestra's 50th anniversary. Thus the *Elegy* is, in effect, a tender meditation on the late conductor and, by its very nature, suggests the musical character of the man.

Textural Sheen

At least it can hardly be a coincidence that the *Elegy* throughout stresses Koussevit-

Company in New York in 1932. Choral works include *The Lament of Beowulf* (1925); *Heroic Elegy* (1927); Songs from *Drum Taps*, after Walt Whitman (1935), and a transcription for chorus and orchestra of Palestrina's *Pope Marcellus Mass* (1937). The *Serenade* for Flute, Harp, and Strings was performed by this orchestra October 25, 1946. Chamber works include a piano quintet, a piano quartet, and a string quartet. A Piano Concerto, composed for the Koussevitzky Music Foundation, had its first performance at the concerts of this orchestra, December 31, 1948.



BOSTON SYMPHONY ORCHESTRA

Serkin Plays Brahms Concerto

Charles Munch conducted the Boston Symphony Orchestra at Symphony Hall yesterday afternoon in the first concert of the 12th Friday-Saturday series. The program: Beethoven: "Leonore" Overture, No. 2; Debussy: "Prelude to the Afternoon of a Faun"; Howard Hanson: *Elegy to the Memory of My Friend, Serge Koussevitzky*, Op. 41 (composed for the 75th Anniversary of this orchestra, first performance); Brahms: Piano Concerto No. 1, in D minor (soloist: Rudolf Serkin.)

By CYRUS DURGIN

This concert was an afternoon of remarkable—perhaps even great—music-making, with the talents and affection of Charles Munch and the Boston Symphony lavished upon a program of distinguished and most appealing works. There have been, this season, other such concerts by this orchestra, and there will be more on the same plane, but for one reason and another, this of Jan. 20 will be framed in a memory of gold.

The performance of the Brahms D minor Piano Concerto was one of those classically sculptured recreations that occur but seldom. Conductor, orchestra and Rudolf Serkin were as one in temperament, mood, style and technical precision. The Concerto is a large work, hard and rocky in its first movement, tender and subdued in its adagio, and of a Dionysiac

vigor in its finale. It is music easy to coarsen, if conductor and soloist are not extremely sensitive to it, and as easy to underplay if musicians do not have both technical and interior grasp of it.

Yesterday's performance was right on the gleaming level of interpretive perfection: it was muscular and virile, but never coarse; it "sang" all the way, Mr. Serkin never once pounded, and even the heavy orchestral details of the opening were granitic enough to suit Brahms yet notably clear. Not often do you hear the slow movement played, in the solo part, with such a finely accurate blend of poetry and restraint. Those famous trills of the first movement suggested less of virtuosity than of integral details of the whole musical architecture, like acanthus leaves upon a column, to be fancy about it. The finale, for all its zest, should have a certain dignity, and in Mr. Serkin's playing it certainly did. Little wonder, then, that at the end applause quickly swelled into cries of "Bravo!" and soloist and conductor were called back repeatedly.

Koussevitzky *Elegy Noble*

Howard Hanson's *Elegy to the*

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It was Howard Hanson's "Elegy to the Memory of My Friend, Serge Koussevitzky," a warm and glowing work occupying something less than a quarter of an hour. In composing this work Mr. Hanson has clearly expressed his deep devotion to the man who, perhaps more than any other, encouraged him by commissioning, among other works, his Second Symphony on the occasion of the orchestra's 50th anniversary. Thus the *Elegy* is, in effect, a tender meditation on the late conductor and, by its very nature, suggests the musical character of the man.

Textural Sheen

At least it can hardly be a coincidence that the *Elegy* throughout stresses Koussevit-

zky's own infatuation with the richest and most elegant string tones, for there is a textural sheen here reflecting the composer's memory of the "Boston" sound. Contrasted with this are noble proclamations in the brass—another Koussevitzky infatuation—he whole combined in a musical utterance reflecting honesty and conviction, not to mention a thoroughly skilled hand in scoring for orchestra. That it may not rank high among contemporary works is of little consequence. Mr. Hanson's tribute to a great conductor is a deeply felt tribute and a touching one as well.

The appearance of Rudolf Serkin as piano soloist with this orchestra is always a matter of great distinction—and of the greatest musical reward as well. Yesterday he did the Brahms' D minor, a work given here only last year by Leon Fleisher, and it is no reproach to Mr. Fleisher's attainment to say that this was a considerably greater musical conception. Why not, indeed, with the advantage of an unimpeachable musical esthetic springing from the dedication of nearly five decades of scholarship?

Mr. Serkin's performance, in consequence, was no traversal of the notes in high virtuosity, but an interpretation driven on by an inner urgency as boring as if it were an improvisation on the spot. Even when awaiting

an entrance the pianist seems to be carried along with the music as if impatient to pick up his phrase. It is not a mannerism, either. If his hands fly up in the air in the release of a chord or a note Mr. Serkin is probably the last to be aware of it; if he seems to be "talking" the music he'd doubtless be astonished to learn of it. It is his interpretative soul of fire, and the communication is intense.

Yet it was not a letter perfect performance. It seemed often unruly and turbulent, qualities of course that have always marred this protean utterance, which always suggests it is trying to burst its bonds with the mere earth. Nor was the piano tone of the best possible quality. Nonetheless, the consuming drive of the performance by pianist, conductor and orchestra in the fast movements and the radiant spirituality of the slow made it a memorable occasion.

Debussy's "Prelude à l'Après-midi d'un Faune" was exquisitely set forth, Doriot Anthony Dwyer's flute playing being especially beautiful, and the Beethoven Overture began the concert dramatically. Next week's program offers Debussy "Le Martyre de Saint Sébastien" and Mendelssohn's E minor Concerto with Mischa Elman as soloist—strange bedfellows indeed.

Pianist Heard in Brahms Concerto No. 1

By Harold Rogers

There are no bitter pills of modernism in Symphony Hall this weekend. At the outset we can dispense with terms like dissonance content and atonality. There are no tone-rows, either forward or backward, no expressionist psychoanalysis, no probing the darker areas of the human mind.

Hearts of the traditionalists may leap for joy. Torches of the modernists will wane for want

of fuel. But the lull, though pleasant, is temporary. The modernists will reconnoiter, regroup, and march forward. In every age the cause of new music has fought to be heard, and it has always won.

Since there are no aural oddities on the Boston Symphony's program this week, it is all the more surprising to take note of a world premiere—a work presumably composed within the past year. It is called "Elegy to the Memory of My Friend, Serge

Koussevitzky," Op. 44, composed by Howard Hanson for the 75th anniversary of the Boston Symphony.

★ ★ ★

But Dr. Hanson, though writing in the 20th century, is an avowed romantic who has eschewed so many contemporary techniques that he cannot even be called a neo-romantic. There are a few restrained uses of bitonality in his Elegy—nothing, however, to outrage the most conservative ear. By and large it is a tender, songful work that has an air of grieving, together with a strong spirit of hope and faith. It is, in its way, a beautiful piece of writing.

Before speaking of Rudolf Serkin, who obviously won the honors of the day, one must mention Charles Munch's readings of the first two works on the program—Beethoven's Overture to "Leonore," No. 2, and Debussy's "Prélude à l'Après-midi d'un Faune."

CSM 11-21-56

Here it was apparent that a new dimension has come into Mr. Munch's work—a certain dramatic stillness not easily expressed in words. The rests in the Overture, for instance, were imbued with breathless suspense. In both works the music seemed to extend itself over endless plains—like a vanishing horizon in some surrealistic canvas.

This is unusual for Mr. Munch. Extended plains, expectant waiting, and serene, quiet listening are not generally found in his readings. This was a refreshing experience — one that Mr. Munch, we hope, will give us more often.

He has also resealed the orchestra, placing the cellos downstage right—where the violas used to be—and placing the violas where the cellos were. The brasses have returned to the center (where it is to be hoped they will not blast as they did when

there before), and the basses are along the right side. There is a perceptible change in the sound, though slight—the cellos a little less lustrous (at least to listeners on the right) and the violas a little more full.

Mr. Serkin, long a favorite with Boston audiences but heard here far too seldom, played the Brahms Piano Concerto in D minor, No. 1, and covered himself with glory. He is too earnest a musician to play a concerto as if it were merely a vehicle for technical display, and Brahms was too much of a composer to turn out a concerto on that basis.

The combination therefore — Brahms and Serkin—is superb. The soloist has an absorbed intensity that is purely the result of thorough subjectivity. He is apparently aware of the music, the meaning of the music, and of nothing else. He enters into the heart of the music and takes the listener along with him.

It is no mere excursion with fancies that please the ear. It is an inspiring, transforming experience.

Symphony Season None Too Exciting

By TUCKER KEISER

This week end's pair of concerts marks the mid-point of the Boston Symphony's 75th anniversary season, and a review of the activities is in order.

So far the excitement of a festive year has not materialized, though the concerts on the whole have offered routine substantial fare and for the most part the quality of performance has been what we should expect from one of the top symphonic organizations of the world.

Only three of the 15 new works commissioned for the anniversary have been premiered: Milhaud's Sixth Symphony, Petrassi's Fifth Concerto for Orchestra, and Piston's Sixth Symphony. Both the Milhaud and the Petrassi were resounding duds, the former a rehash of Milhaud that had gone before and the latter an arid exercise in atonal music.

However, the Piston was a hit with audience and musicians. The composer seems to have successfully thrown off the cerebral clichés of the Boulangerie and written from the heart. The Sixth Symphony is destined to take its place beside the composer's "The Incredible Flutist" in the Piston popularity poll. I heartily wish Mr. Munch would play it again before the season is over.

Mr. Munch has provided two memorable afternoons in the

series. The first was his Mozart-Schumann concert earlier in the fall; his reading of the Schumann Second Symphony, cleanly articulated by the orchestra and warmly appealing to the heart, can be numbered among the conductor's finest Hub achievements.

Post 1-22-56
The second event that stands out vividly was his performance of the Sibelius Seventh, a work considerably more rugged than the Finn's previous symphonic essays. The conductor's characteristic electrifying intensity is apparently just the right approach to bring this thorny piece off with emotional impact.

We have had three guest conductors who have mightily pleased the audience on one account or another. Richard Burgin's special way with Mahler made a performance of the composer's first symphony especially agreeable.

ENTR'ACTE

A DÉBUT

This orchestra's 75th season is its 70th in New York City. The first concert there was in Steinway Hall on February 14, 1887, under Wilhelm Gericke. The following review appeared in the New York Times. The critic is unnamed. (There were no by-lines in those days.)

"THE first [Boston Symphony] concert was given last evening in Steinway Hall in the presence of a large and cultivated audience which included not only some of its most distinguished patrons of arts in this city, but some of its most accomplished exponents. The test was a severe one for any organization, and especially one coming from a city which has at times shown a foolish jealousy of New York, and an equally groundless fear that the feeling was reciprocated. The reception and instantaneous recognition of the merit of last night's performance should go far toward re-establishing those peaceful relations which existed between the New England and the Middle States prior to the recent misunderstanding between Eastern poets and Western critics and philosophers.

"The programme selected by Mr. Gericke for last evening's concert was admirable because of its thorough classicism, its intrinsic value, and its familiarity to every lover of good music. He placed himself and his musicians squarely on their merits before this public, trusting nothing to the riot of revolution, but everything to serenity of sound scholarship. The conquest was achieved before the first number [Overture to *Oberon*] was half completed.

"The opening measures of the Weber number revealed a delightful delicacy of touch among the strings, but it was not until the more vigorous passages of the same composition were reached that the strength of the orchestra was fully known.

"Such a splendid virility and pure quality of tone have not been heard in strings before in New York. All the barriers of reserve must fall at once before such a body of bowed instruments, and if this be admitted with thorough frankness and an honest, whole-souled welcome that ought to be accorded to every good thing in art, we have no local band which can approach this organization in its superb

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collection of strings. This applies especially to the first and second violins, but the violas and 'cellos are almost equally good, and the brasses are admirable. The wood is perhaps the weakest part of the orchestra, but it is weaker only by comparison, not *per se*. The brass is rich, mellow, and smooth in quality, and superb in power.

"But it was in the higher touches of art that this band was found most emphatically to excel our local organizations: in sweet and subtle gradations of light and shade, in sudden and fierce attack, in the growth and culmination of crescendi, in the delicate dropping down of diminuendi to mere shadows of sound; in the light here and the darkness there came the accentuation that never fails to be wise and effective. In short, in all the nuances that reach the soul of a musical work and proclaim it to the listeners, this band exceeded all the expectations and the previous knowledge of the audience.

"The leader, Mr. Gericke, revealed himself at once as a profound musical scholar, a man of interpretative genius, and a born disciplinarian.

"The performance of Handel's 'Largo' by eighteen violinists standing across the stage, after the concertmeister [Franz Kneisel] had first alone announced the theme, might in other hands have been regarded as a piece of *ad captandum* jugglery, but as given under Gericke's direction, it was a surpassingly powerful interpretation and moved the audience as no orchestra playing has moved people in this city of recent years.

"The splendid masculinity of the band showed to great advantage in the symphony [Beethoven's Fifth], while the andante con moto was rendered with genuine poetic feeling. The Beethoven Concerto was excellently played by Mr. Kneisel, who possesses a somewhat small, but rarely pure tone, and whose fingering is a delight and a surprise. An orchestra may well be happy in having so accomplished a player as its concertmeister.

"Taken altogether, such a triumph as last evening's concert is a rare and happy thing. 'Thus Fate knocks at the door,' said Beethoven, pointing to the four notes with which the C-minor Symphony begins. Thus Fate, in the shape of Boston, has knocked at our doors last night, and if the entrance of a new prophet demolished some of our ancient traditions, and awakens new longings, let us be thankful wholly for the good the gods provide us. Certain it is that, whatever strictures we may choose to make in a morbid affectation in philosophy and a species of metaphysical dissection in fiction, we must admit that Boston has masculine music and a good deal of it."

SEVENTY-FIFTH SEASON · NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 27, at 2:15 o'clock

SATURDAY EVENING, JANUARY 28, at 8:30 o'clock

DEBUSSY..... Music for "Le Martyre de Saint Sébastien"
(Mystery Play by Gabriele d'Annunzio)

- I. La Cour des Lys
- II. La Chambre Magique
- III. Le Concile des Faux Dieux
- IV. Le Laurier Blessé
- V. Paradise

Soprano: PHYLLIS CURTIN

Contraltos: FLORENCE KOPLEFF, CATHERINE AKOS

Speaker: ARNOLD MOSS

NEW ENGLAND CONSERVATORY CHORUS

LORNA COOKE DE VARON, Conductor

INTERMISSION

MENDELSSOHN. . Concerto for Violin and Orchestra, in E minor, *Op.* 64

- I. Allegro molto appassionato
- II. Andante
- III. Allegro molto vivace

SOLOIST

MISCHA ELMAN

MISCHA ELMAN

MISCHA ELMAN was born in Stalnoje, Russia, January 20, 1891. As a small child he studied violin in Odessa with Alexander Fiedemann and made his first public appearance at the age of seven at a school concert. In 1901 he was taken to St. Petersburg to study with Leopold Auer at the Conservatory there. An appearance in Berlin in 1904 marked the beginning of his long public career. Mr. Elman had a considerable reputation in Europe when he came to this country in 1908, making his début with the Russian Symphony Orchestra in New York on December 10. He has made many tours of this country and other parts of the world. His first appearance with the Boston Symphony Orchestra was on January 1, 1909 (Tchaikovsky's Concerto). He has since appeared at these concerts April 4, 1909 (Pension Fund Concert, Beethoven's Concerto and Saint-Saëns' Introduction and Rondo Capriccioso); January 7, 1910 (Dvorák's Concerto), and January 6, 1911 (Lalo's *Symphonie Espagnole*); January 7, 1944 (Martinu's Concerto — first performance); November 30, 1945 (Tchaikovsky's Concerto).

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 13th program of the 75th season in Symphony Hall yesterday afternoon. The soloists were Phyllis Curtin, soprano; Florence Kopleff and Catherine Akos, contraltos; and Arnold Moss, speaker. Assisting was the New England Conservatory Chorus. A further soloist was Mischa Elman, violinist. The program: "Le Martyre de Saint Sébastien" Debussy; Concerto in E minor, Op. 64 Mendelssohn.

By RUDOLPH ELIE

There is no work in all musical literature I regard with such mingled opinions as Debussy's "Le Martyre de Saint Sébastien."

On the one hand there is the indisputable fact that it is masterwork informed with music of the most subtle character, at once noble and exalted, and of the purest spirit. There is indeed an aura of the rite in it, as if it were Debussy's monument to the spirit of religious awe he felt, not so much in the appointed platform of religious celebration but in the spiritual mysteries of the world about him.

Yet on the other hand I find it a tedious and a wearisome work flawed by over-extension and too much mysticism, both in the music and the text itself. There is no denying it seems to me, that D'Annunzio's text is masterpiece of rhetorical splendor and very little else. His striving for imagery is insistent to the point of suggesting conceit while the whole, with its elaborately sensual symbolism wrapped in a cloak of religious mysticism is not at all above the suspicion of being entirely decadent.

Less Than Noble

However, if D'Annunzio's motives may have been less than noble, Debussy's certainly weren't when he supplied the incidental music. On the contrary—Bach's Passions are not more musically devotional in character than this. Yet Debussy's infatuation with the idea led him into musico-poetic long-windedness. So long as there is sneaking or singing it moves,

but there are great stretches of orchestral interlude, some of them of the most evocative beauty. Some of them are wonderfully effective, too, as in the startling strokes on the tympani following the words "L'avez-vous-vu?" But there is, for my taste, simply too much of a muchness; I find myself longing for the end.

It was obvious that Mr. Munch does not share my feeling in the matter. This is clearly, for him, a labor of love and he has lavished the greatest attention to the subtle details of the score. First of all, in Arnold Moss, he has a narrator who fully masters the language and the special atmosphere of the piece, never resorting to melodrama but yet powerful of utterance. In Phyllis Curtin he has perhaps the ideal soprano for the role. She sings with unerring taste and distinction and with a purity of vocal quality all the more remarkable for the fact she has to sing the entire role sotto voce — a very difficult accomplishment.

Excellent Contraltos

He has two excellent contraltos in Florence Kopleff and Catherine Akos, most of all, he has one of the best trained choral forces he has had in some time. Although its vocal quality was very admirable, I was particularly impressed with the sensitivity of its French enunciation. This was the work of Madame Simone Riviere of the Conservatory, who appeared on the stage with Mrs. De Varon, the chorus' conductor, at the end. There were a few inconsequential orchestral mishaps but all in all it was a memorable performance—if the work itself appeals, as it certainly seemed to to the enthusiastic audience.

Mischa Elman, who has not appeared with this orchestra for 11 years, supplied a violent contrast with the Mendelssohn. The years have not diminished the powers of this dynamic virtuoso, who sailed through the work in good style, revealing all

MISCHA ELMAN

MISCHA ELMAN was born in Stalnoje, Russia, January 20, 1891. As a small child he studied violin in Odessa with Alexander Fiedemann and made his first public appearance at the age of seven at a school concert. In 1901 he was taken to St. Petersburg to study with Leopold Auer at the Conservatory there. An appearance in Berlin in 1904 marked the beginning of his long public career. Mr. Elman had a considerable reputation in Europe when he came to this country in 1908, making his début with the Russian Symphony Orchestra in New York on December 10. He has made many tours of this country and other parts of the world. His first appearance with the Boston Symphony Orchestra was on January 1, 1909 (Tchaikovsky's Concerto). He has since appeared at these concerts April 4, 1909 (Pension Fund Concert, Beethoven's Concerto and Saint-Saëns' Introduction and Rondo Capriccioso); January 7, 1910 (Dvorák's Concerto), and January 6, 1911 (Lalo's *Symphonie Espagnole*); January 7, 1944 (Martinu's Concerto — first performance); November 30, 1945 (Tchaikovsky's Concerto).

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 13th program of the 75th season in Symphony Hall yesterday afternoon. The soloists were Phyllis Curtin, soprano; Florence Kopleff and Catherine Akos, contraltos; and Arnold Moss, speaker. Assisting was the New England Conservatory Chorus. A further soloist was Mischa Elman, violinist. The program: "Le Martyre de Saint Sébastien" Debussy; Concerto in E minor, Op. 64 Mendelssohn.

By RUDOLPH ELIE

There is no work in all musical literature I regard with such mingled opinions as Debussy's "Le Martyre de Saint Sébastien."

On the one hand there is the indisputable fact that it is masterwork informed with music of the most subtle character, at once noble and exalted, and of the purest spirit. There is indeed an aura of the rite in it, as if it were Debussy's monument to the spirit of religious awe he felt, not so much in the appointed platform of religious celebration but in the spiritual mysteries of the world about him.

Yet on the other hand I find it a tedious and a wearisome work flawed by over-extension and too much mysticism, both in the music and the text itself. There is no denying it seems to me, that D'Annunzio's text is masterpiece of rhetorical splendor and very little else. His striving for imagery is insistent to the point of suggesting conceit while the whole, with its elaborately sensual symbolism wrapped in a cloak of religious mysticism is not at all above the suspicion of being entirely decadent.

Less Than Noble

However, if D'Annunzio's motives may have been less than noble, Debussy's certainly weren't when he supplied the incidental music. On the contrary—Bach's Passions are not more musically devotional in character than this. Yet Debussy's infatuation with the idea led him into musico-poetic long-windedness. So long as there is speaking or singing it moves,

but there are great stretches of orchestral interlude, some of them of the most evocative beauty. Some of them are wonderfully effective, too, as in the startling strokes on the tympani following the words "L'avez-vous-vu?" But there is, for my taste, simply too much of a muchness; I find myself longing for the end.

It was obvious that Mr. Munch does not share my feeling in the matter. This is clearly, for him, a labor of love and he has lavished the greatest attention to the subtle details of the score. First of all, in Arnold Moss, he has a narrator who fully masters the language and the special atmosphere of the piece, never resorting to melodrama but yet powerful of utterance. In Phyllis Curtin he has perhaps the ideal soprano for the role. She sings with unerring taste and distinction and with a purity of vocal quality all the more remarkable for the fact she has to sing the entire role sotto voce — a very difficult accomplishment.

Excellent Contraltos

He has two excellent contraltos in Florence Kopleff and Catherine Akos, most of all, he has one of the best trained choral forces he has had in some time. Although its vocal quality was very admirable, I was particularly impressed with the sensitivity of its French enunciation. This was the work of Madame Simone Riviere of the Conservatory, who appeared on the stage with Mrs. De Varon, the chorus' conductor, at the end. There were a few inconsequential orchestral mishaps but all in all it was a memorable performance — if the work itself appeals, as it certainly seemed to to the enthusiastic audience.

Mischa Elman, who has not appeared with this orchestra for 11 years, supplied a violent contrast with the Mendelssohn. The years have not diminished the powers of this dynamic virtuoso, who sailed through the work in good style, revealing all

the old Elman tone, on the G string in particular. He used a little more portamento, or sliding from tone to tone than I admire (mostly in the first movement) and once or twice he seemed at odds with the tempos, but it was good to see and hear him again after so many years. He was vigorously applauded at the end of a bright and vigorous performance.

Two interesting Mozart Works will be given next week along with Copland's Symphonic Ode, 1955, and Brahms' Fourth Symphony.

Was It Good—or Awful?

Symphony Concert Divides the Critics

By TUCKER KEISER

No other concert by the Boston Symphony Orchestra this season caused quite as much heated comment as the one Charles Munch conducted last week end. There appears to be no middle ground; a listener thought it either exceptionally exciting or artistically arid. Everyone agrees that the choice of selections was admirable; the quality of performance, however, elicited a divided response, a critical schism.

Since I belonged to the group which found little to praise, I went back to Symphony Hall on Sunday afternoon to hear the program again. I was curious to see whether I would be as appalled the second time through, or whether the conductor would characteristically vary his interpretation in a third public

performance of the same pieces. My reaction—save that the initial shock of the violent Beethoven and Brahms readings was cushioned by slightly more familiarity—was identical. There was a noticeable slackening in the physical tension but the readings remained extraordinarily capricious.

Mr. Munch apparently believes that the power and intensity of a forceful composition cannot be emphasized too much; the truth of the matter seems to be that too much tension suggests strain rather than strength.

Ominous staccato outbursts followed by interminable pauses replace the dramatic effect evidently desired by the composer with distorted melodrama; startlingly abrupt tempi indications prove what a responsive instrument the orchestra is but seem to spring from nervous impetuosity rather than judicious decisions.

BOSTON SYMPHONY ORCHESTRA Debussy's "St. Sebastian"

This week the Boston Symphony Orchestra, Charles Munch music director, is presenting at Symphony Hall the 13th pair of concerts in the Friday afternoon-Saturday evening series. The program: Music for "The Martyrdom of St. Sebastian," mystery play, by Gabriele d'Annunzio, the New England Conservatory Chorus, prepared by Lorna Cooke de Varon, assisting, and with the following soloists: Phyllis Curtin, soprano; Florence Kopleff and Catherine Akos, contraltos, and Arnold Moss, speaker; Violin Concerto in E minor, Mendelssohn (Misha Elman, soloist).

BY CYRUS DURGIN

"The Martyrdom of St. Sebastian," in a certain sense, could be called Debussy's "Parsifal." The French composer, somewhat like Wagner, turned rather late in life to a religious legend as the source of a musical art work.

With the "St. Sebastian," as with "Parsifal," the result was a blend of drama and piety, put largely in terms of musical austerity, yet with sensuous touches. Each composer was known primarily as a creator of basically sensuous music characterized by depth of passion, intensely expressed.

"St. Sebastian," like "Parsifal," is, accordingly, a special sort of work with a special purpose. There is no more close kinship, except superficially, between "St. Sebastian" and "La Demoiselle Elue" or "Pelleas et Melisande" than between "Parsifal" and "Tristan" or the "Meistersinger." Here, however, comparison must end, for the artistic natures of the two men were far apart.

One's regard for "St. Sebastian," as for "Parsifal," naturally is colored by this specialty of purpose. The product of a decadent period in art, "St. Sebastian" is the more tenuous and synthetic, as is d'Annunzio's text. The dominant element of mysticism, to my way of thinking, is preciously, artificially set forth. For this reason I never have been able to regard "St. Sebastian" as an expressive entity.

Has Much Beauty

The enormous skill of the orchestral writing is evident, and it has much beauty, warm, glowing colors, and frequently a degree of power. Most of the vocal portions have always left me cold, and so they did again yesterday, despite

the best of Phyllis Curtin's singing, which was delicate and lustrous in sound, and the dramatic speaking by Arnold Moss.

Yet as a work practically unique in its creator's achievements, "St. Sebastian" should be revived from

time to time. The performances this week are the first here since Mr. Munch conducted it in March, 1948, as guest, a year before he became regular conductor of the Boston Symphony. Then, as again now, he treated the score with fire and dignity and produced splendid performances.

Much credit is due Mrs. de Varon for her excellent preparation of the New England Conservatory Chorus, which sang with really superb tone and style. Misses Kopleff and Akos were fully up to their parts. Miss Curtin had trouble with very high notes, and some of her work was less than her best. But her best, when evident, was praiseworthy.

Concerto Pleasing

The Mendelssohn Violin Concerto proved a good contrast to "St. Sebastian," and the performance of it, from Mr. Elman, orchestra and conductor, was pleasing. The word is carefully chosen, for while no exception should be taken to Mr. Elman's playing in any way, it did not show the strength, the luminous tonal beauty or the expressive ardor which others have brought to the popular masterpiece. Nonetheless this was a thoroughly competent performance, and it was rewarded with enthusiastic applause.

Next week Mr. Munch will continue the Mozart bi-centennial observance with that composer's Adagio and Fugue for Strings (K. 546) and four movements from the Serenade in B-Flat (K. 361) for 13 Wind Instruments.

The program will include first performance of Aaron Copland's Symphonic Ode, composed for the orchestra's 75th Anniversary, and the Fourth Symphony of Brahms. The Copland work is a revision of the Symphonic Ode he wrote for the Boston Symphony's 50th Anniversary in 1930-31.

Munch Conducts 'Martyre de St. Sébastien'

By Harold Rogers

Only two composers — Debussy and Mendelssohn—are listed for the concerts this weekend by the Boston Symphony Orchestra. Yesterday, however—the 27th of January—was the 200th anniversary of Mozart's birth; and one could not help wondering by what strange mysteries of the concert world his music did not find a place on the program.

This important date was not completely overlooked. John N. Burk prepared an engaging Entr'Acte on Mozart for the concert bulletin. Perhaps it was some behind-the-scenes counterpart of a traffic jam that prevented Mozart's music from being heard. Yet Mischa Elman has Mozart concertos in his repertoire (he recently recorded two of them for London). There does not seem to be a compelling reason why the Mendelssohn Violin Concerto—favorite that it is—had to be played.

Charles Munch evidently plans to compensate next week by offering two Mozart works—the Adagio and Fugue for String Orchestra, K. 546, and the Serenade in B-flat major for 13 Wind Instruments, K. 361. The program will be filled out with the first performance of Aaron Copland's Symphonic Ode, 1955, composed for the orchestra's 75th anniversary, and with Brahms's Fourth Symphony.

But to return to this week's program. Yesterday afternoon Mr. Munch revived Debussy's music for "Le Martyre de Saint Sébastien," composed for the mystery play by the Italian poet, Gabriele d'Annunzio. He has assembled vast and excellent forces for this production—the large New England Conservatory Chorus (trained and polished by their conductor, Lorna Cooke deVaron); the eloquent voices of Phyllis Curtin, soprano, and Florence Kopleff

and Catherine Akos, contraltos; plus the superb narration by one of our able actors, Arnold Moss.

Mr. Moss's French is a joy to the ear; his timing was gauged to elicit the full force of drama from each line. During the first two or three solos Miss Curtin employed commendable restraint, but her singing was often covered by the orchestra. Only in her final solo did she allow us to hear the vividly clear voice that many of us know and love so well. The contraltos, though in minor roles, turned in major performances.

Each listener, however, may have his own special response to this work, depending on his religious and cultural background. As a piece of music it has Debussy's masterful touch in every bar. As a work of religious expression it obviously embodies an essence of Roman Catholic mysticism as stated by a French composer; and indeed, the French are apparently more adept than other races in capturing this super-earthly mood in music.

We find not so much direct inspiration as an ecstatic reverie of symbolical visions evoked by the human mind and heart. Those who are adjusted to a contemplative religious experience will doubtless find much that is appealing in Debussy's vast plateaus of musical meditation. Others may simply find themselves impatient, longing for climaxes that seldom arrive or for a tonal variety that never appears.

One cannot help being impressed when he reviews Elman's amazing career. He first played with the Boston Symphony in 1909 when he was 18. It would be a pleasure to say that he is performing as well as he ever did, but during the Mendelssohn concerto yesterday it was sadly obvious that he does not. Even so, he is still a remarkable musician.

Music Review

By TUCKER KEISER

Performances of "The Martyrdom of St. Sebastian," played yesterday afternoon at Symphony Hall by the Boston Symphony Orchestra, have apparently been rare, but even so, I should say, have been excessively frequent. After more than an hour of polite acceptance of Debussy's muted inanities, I understand why the courteous French coined that very French word, ennui; they, more than others, have need of a term for extreme, though urbane, boredom.

The orchestra and the New England Conservatory Chorus were in very fine form; the composer alone is responsible for the spineless, pseudo-religious score which makes one suspect that the archer-saint must have bled skim-milk. Perhaps D'Annunzio's poetry shares the responsibility; he asks one to observe "how blue is the sky, how red the blood" in a passage which suggests the martyrdom was just the most picturesque and pretty sight ever.

There is something false and artificial about the whole work and it is a genuine pity that so much talent was wasted in the large scale presentation. Assisting artists were Phyllis Curtin, soprano; Florence Kopleff and Catherine Akos, contraltos, and Arnold Moss as the speaker. This is to be recorded—striking evidence that they're scraping the bottom of the barrel for repertory.

After 75 minutes of gauzy

pianissimos, the loudest sound coming from the audience turning pages following the anemic text, the direct tonic-dominant harmonies of Mendelssohn's Violin Concerto appeared startlingly bold and venturesome, and Mischa Elman's sweepingly romantic delineation of the solo part sounded practically Promethean.

Fourteenth Program

FRIDAY AFTERNOON, FEBRUARY 3, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 4, at 8:30 o'clock

MOZART Adagio and Fugue for String Orchestra, K. 546

MOZART Serenade in B-flat major for 13 Wind
Instruments, K. 361

Largo; Molto allegro
Adagio
Menuetto
Rondo; Allegro molto

COPLAND Symphonic Ode
(Revised for the 75th Anniversary of the Boston Symphony Orchestra;
First Performance)

INTERMISSION

BRAHMS Symphony No. 4 in E minor, Op. 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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SYMPHONIC ODE (1929); REVISED

By AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

The Symphonic Ode has been composed by commission of the Boston Symphony Orchestra and the Koussevitzky Music Foundation for the Orchestra's 75th anniversary and is dedicated to the memory of Serge and Natalie Koussevitzky. This work is a revision made in 1955 of a work by the same title which Copland wrote in 1928-29 for this Orchestra's 50th anniversary season.

The original version was introduced by Serge Koussevitzky on February 19, 1932. The following instruments are required: 2 flutes and 2 piccolos, 3 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 3 bassoons and contrabassoon, 4 horns (and 4 additional horns *ad libitum*), 4 trumpets, 3 trombones and tuba, timpani, percussion, piano, harp, and strings. The percussion includes tam-tam, military drum, side drum, bass drum, cymbals, bells, Chinese blocks, wood blocks, xylophone, triangle, slap stick.

WHEN this work was performed in its original form, Mr. Copland provided for the program a description of the music and his intent. He disclaimed at that time any "literary" idea in connection with his piece and yet it may now surely be said that it bears for him associations with its first conductor, who was close to him for many years as they worked together in the school at Tanglewood and as his new works appeared from time to time and were performed.

The composer explained in 1932:

"It is not an Ode to anything other than the particular spirit to be found in the music itself. What that particular spirit is, is not for me to say. In another connection, André Gide has well expressed my meaning: 'Before explaining my book to others, I wait for them to explain it to me. To wish to explain it first would be to restrain its meaning prematurely, because even if we know what we wish to say we cannot know if we have said *only* that. And what interests me especially is what I have put into my book without my own knowledge — that part of the unconscious that I should like to name '*la part de Dieu*.'"

The musical origin of the "Ode" is a two-measure phrase to be found in my "Nocturne" for violin and piano (1926). This phrase, stated in the violin piece without development, seemed rich in possibilities for expansion. In various guises, it forms the principal thematic material of the "Ode." As a whole, the work is cast in five-sectional form, which can roughly be represented as A-B-C-B-D. Sections A, C, and D are in slow tempo, sections B in fast tempo. The massive opening section (A) gradually acquires momentum and breaks up into the

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"feathery brightness" of the Allegro (B), which is followed by (C), a more lyrical treatment of the first section's material. The repetition of the Allegro section (B), is only approximate. It moves imperceptibly into Section D, which combines A and B to form a Coda in the monumental mood of the opening.

Mr. Copland informs us that "the overall shape and character of the Ode has remained unaltered." The size of the orchestra has been slightly reduced, "mainly for practical reasons." The rhythmic beat is quite irregular, and the bars have been notated differently in order to "simplify performance problems." A cut in the end of the slow section (C) has been restored. "The opening and closing sections of the original were written quite high for the brass and strings. These have been lowered somewhat with concomitant readjustments in the tonality scheme." Certain parts have been filled out with fuller textures. "Only at one point were completely new measures substituted for those of the original. These occur at the start of the 7/4 section that leads to the apotheosis of the end."

Aaron Copland's principal teachers in composition were Rubin Goldmark, with whom he studied for four years from the end of the First World War, and subsequently Nadia Boulanger. Aside from his creative career he has long been active in the domains of education and literature. By these means he has been zealous in drawing general attention to the music of his colleagues in this country and of the rising generation of composers. His book *Our New Music* was influential in this cause. He has helpfully addressed musical audiences in *What to Listen for in Music*. Since the inception of the Berkshire Music Center at Tanglewood in 1940 he has headed the Department of Composition and has been invaluable in the administration of the school.

Copland's music has its individual style and unmistakable character, but at the same time shows great versatility. In earlier works such as *Music for the Theatre*, he was one of the first to become absorbed in the possibilities of jazz and the use of the complex rhythms it suggested. He has been called "functional" because of his natural facility in adapting music to various mediums: ballet, opera, films, the stage. Music like *El Salón México* and *Danzón Cubano* have reflected his immediate surroundings. In ballets such as *Rodeo*, *Billy the Kid*, and

Appalachian Spring he has caught a folk flavor. *A Lincoln Portrait* and the opera *The Tender Land* have subtly captured their early American period. In Hollywood he has lifted the rôle of film music far above its usual subordinate function of background. His chamber music shows on the other hand a distinct taste for the "absolute" category.

The following works by Aaron Copland have been played by the Boston Symphony Orchestra:

- 1925 Symphony for Organ and Orchestra
Music for the Theatre
- 1927 *Piano Concerto (The composer as soloist)
- 1928 *Two Pieces for Orchestra of Strings
- 1932 *Symphonic Ode
- 1935 Symphony No. 1 (Revision of Organ Symphony)
- 1938 El Salón México
- 1941 Quiet City, for Trumpet, English Horn and Strings (Repeated in the same year)
- 1942 Billy the Kid, Suite
- 1943 A Lincoln Portrait (Speaker: Will Geer) (Repeated in the same year)
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Quiet City, for Trumpet, English Horn and Strings
- 1946 Danzón Cubano
*Symphony No. 3 (Repeated in the same year)
Quiet City, for Trumpet, English Horn and Strings
- 1949 Statements
A Lincoln Portrait (Speaker: Wesley Addy)
Preamble to the Universal Declaration of Human Rights (Speaker: Lawrence Olivier — United Nations Anniversary Celebration, N. Y.)
- 1951 Quiet City, for Trumpet, English Horn and Strings
- 1952 Appalachian Spring, Suite
- 1953 Piano Concerto (Soloist: Leo Smit)

*First performance.



By TUCKER KEISER

During the intermission last week end, at the symphony concert, I wandered around the lobby wondering why American composers seldom give us scores as agreeable and meaningful as Paul Creston's Second Symphony which had just been performed.

The work was well received when Richard Burgin introduced it to these concerts in 1945, and again three years ago when Pierre Monteux played it, and during the Boston Symphony's first transcontinental tour.

The term "symphony" is somewhat misleading since the composition exhibits few of the characteristics of the symphonic form. The composer conceived the piece "as an apotheosis of the two foundations of all music; song and dance"; it was remarkably successful. The first movement has long cantilenas, touching and expressive in their turn of phrase, for flute and oboe. The second movement is a paeon of Dionysian fervor, employing syncopations of the most propulsive variety.

Even though its harmonies and colors are essentially impressionistic and romantic, such music coming from an American composer of first rank is a decided novelty. *had. port.*

One Omission *3-4-56*

There is one significant omission from the list of Mr. Creston's teachers—Nadia Boulanger. Mme. Boulanger, a pedagogue of enormous reputation, was discovered by our native composers right after World War I, and every composer who had ever put two notes on a staff flocked to her studio. While there doing their counterpoint under the Boulanger tutelage they came under the influence of Les Six' affectations and mannerisms.

The result was a re-orienting of our creative talent from

Germanic structuralism and Italian lyricism to French intellectualism, a philosophical approach found not only in music but in the sister arts of painting, drama, and literature.

This intellectualism concentrates on formalistic externals rather than on content. A preoccupation with manner instead of matter has left French music with no symphonies, concertos, or chamber music comparable with the best in Austrian or German music. French operas do not hold a favored place in world repertory. Exceptions like Franck's D minor Symphony and Bizet's "Carmen" owe their genesis not to France but to other sources.

It is indeed strange that the American composers have turned to a stylistic approach

so alien to everything around him, American life, reflected in its arts in nearly every field, bubbles with energy, vitality, and bold experimentation; in music, we have a sameness so pronounced that a conductor could borrow a single movement from four different symphonies by four different composers and perform them without the average listener being aware what was happening. What once was the novel product of the Boulangerie on the American scene now has the staleness of week-old assembly-line bread.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 14th program of the 75th season in Symphony Hall yesterday afternoon, performing the following program:
Adagio and Fugue (K.546); Serenade in B-flat for 13 Winds (K.361) Mozart;
Symphonic Ode Copeland
Symphony No. 4 in E Minor, Op. 98 Brahms

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By RUDOLPH ELIE

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By RUDOLPH ELIE

Another of the works prepared for the 75th season of the Boston Symphony orchestra appeared on the program yesterday, a work that was originally

commissioned for the 50th anniversary.

Regrettably enough our files do not record Phillip Hale's report on the premiere of the work: Mr. Hale's vast corpus of criticism was a gift to the Public Library, a wise but inconvenient bequest. I have no doubt, however, that the Symphonic Ode, here presented in a revision that does not alter the content or the contours of the piece, was received with a good deal less enthusiasm than it was yesterday — and its reception yesterday was hardly ecstatic.

Harmless Enough

Yet a torrent of harmonic innovation has gone under the bridge in 25 years. What might have seemed an avalanche of dissonance, not to say a chaotic rhythmical impulse and a thorough-going unpleasantness of melodic material, then, was harmless enough on this occasion. The ear has adjusted to unfamiliar "new" harmonic and rhythmic values in 25 years, though, in its own subtle way, still finds the jagged intervals of Mr. Copland's melody unmelodic.

Yet there is an abundance of melody in this work. There are, indeed, many moments of high attraction and interest never flags in the bold colors of the fabric. The overall character of the Ode is in fact bold despite the several sections of a more reposeful nature, one of them suggesting its roots lie in an American folksong. There are many phrases and orchestral procedures suggesting the later Copland, too, but this is at once the first important utterance of a developing composer (Copland was 29 when he composed it) and a work of great significance in the sense its influence is still being felt.

Though the basic structure of the Ode is clear enough and it develops lucidly, the quality that stands between it and ready acceptance is the seeming lack of forward movement. It conveys a sense of going in fits

and starts, and the listener has just got interested in a start when there's a fit. This rhythmic complexity (so complex that the Boston Symphony couldn't play it and didn't bring it out until 1932 after the composer had simplified the mensural notation) jars the overall continuity of the musical thought, at least from the listener's point of view.

Final Peroration

It may also be said the composer, in his youthful exuberance, overdid the final peroration in which he piles one brass climax on another in a rising platform of tonal pressure that in the end defeats its purpose. Still and all there's a sense of grandeur in the conception, and it was more than appropriate to bring it out again 22 years after. Mr. Copland was in the audience and managed to get two bows, about one less than par for the course when a composer is present.

The Adagio, which began the concert, seems to me one of the most tragic concepts in all Mozart. There is throughout this brief essay a hush of impending catastrophe that even the ensuing fugue doesn't quite erase. The B flat major Serenade which followed, on the other hand, is sheer good fun as Mozart, in his happiest vein (once through the introductory largo) gives the 13 woodwinds a charming outing. My own personal feeling about it as a performance was mixed: it didn't seem to me Mr. Munch brought out the necessary tonal opulence, nor was there much vitality in the reading, especially in the first movement. One false entrance provided a minor flaw but otherwise these 13 players played like the virtuosi they are.

The concert came to an end with Brahms' Fourth in an heroic conception. The orchestra is out of town next week returning on February 17 with Pierre Monteux offering works by Freed, D'Indy and Strauss. David Abel will be the soloist in Brahms' Violin Concerto.

Revised Work on Program With Mozart and Brahms

By Harold Rogers CSM 2-4-56

A little more than 25 years ago—in preparation for the 50th anniversary of the Boston Symphony Orchestra—Aaron Copland was commissioned to write a new work, and he composed his Symphonic Ode. Though it was not introduced by Koussevitzky until 1932, the composer had completed it in 1929.

For the current celebration of the orchestra's 75th anniversary Mr. Copland was given another commission. But instead of writing a new work, he resurrected his Symphonic Ode and revised it. Whether it is a better piece now or not, I cannot say, not having heard the original, but one thing was clearly evident when Charles Munch conducted it yesterday afternoon. Mr. Copland should have used this commission to give us a new work, a work bearing the fruits of his maturity.

If this piece de résistance still meets with resistance, it does so for different reasons than it may have when first heard. Though there has never been one jot of insincerity in Mr. Copland's pen, his earlier experimental explorations made him something of an enfant terrible. Some of his works composed in the 1920's—his Piano Concerto, for instance, and even this Symphonic Ode—were shockers, and they doubtless had a salutary effect upon listeners in that they loosened them up from complacent listening and adjusted their ears for things to come.

Well, even if ears are still not completely adjusted, times have changed. We are no longer shocked by things we hear in the concert hall, but we are often amused. And the amusing thing about Mr. Copland's Symphonic Ode is that it is no longer avant garde, it is old-fashioned.

Would it not then have been better for the cause of American music if Mr. Copland had given us a new work? He has long

since explored his new sounds, his elliptical rhythms, his polytonalities. He is now one of the two or three leading American composers—the only serious American composer, it is said, who can live on the income from his music. He has blazed his trail. Here was an opportunity for him to show us where it has led him, and he did not use it.

One is beginning to wonder if much is gained when an organization like the Boston Symphony commissions 15 new works in celebration of an anniversary. At the beginning of this season we eagerly looked forward to a feast of novelties, and so far, with the exception of Walter Piston's Sixth Symphony, we have had a series of disappointments. Such a large amount of money should not be spent for potboilers.

Perhaps more masterpieces would be produced if the commissions were offered to talented young composers who had not yet made their names. Young composers, especially if a struggle is involved, are often inspired to great things by the offer of a commission. The commissioning organization may not have the prestige of noted names on its programs, but it would gain far more for the cause of music.

Mr. Munch opened his program yesterday with two Mozart pieces, both of which he has conducted here before. The first was the Adagio and Fugue for Strings, a noble work of tragic mien, and the second was the Serenade in B-flat for 13 Winds, charming outdoor music as shallow as the Adagio and Fugue is deep. Both were commendably played.

And the concluding selection was a stirring reading of the Brahms Fourth Symphony. There is now a marvelous poignance to be felt in Mr. Munch's approach to an adagio or an andante movement. He has learned, and rather recently, how to sustain a buoyant sing-

Premiere of New Copland Ode

BOSTON SYMPHONY

The Boston Symphony Orchestra played yesterday the first concert of the 14th program in the Friday afternoon-Saturday evening series. Charles Munch conducted the following program: Adagio and Fugue in C minor (K. 546), four movements from the Serenade in B-flat (K. 361) for 13 Wind Instruments, Mozart; Symphonic Ode (revised for the 75th anniversary of the Boston Symphony Orchestra, upon commission, first performance of this version), Aaron Copland; Symphony No. 4, in E minor, Brahms.

By CYRUS DURGIN

When Aaron Copland was requested to compose for the 75th Anniversary of the Boston Symphony, he responded by revising the abstract Symphonic Ode which he had been commissioned to write for the Orchestra's 50th anniversary.

He cut down the size of the orchestra, he says, and made certain modification, but "the overall shape and character of the Ode has remained unaltered."

Mr. Copland was present to hear first performance of the revision yesterday and he seemed quite pleased. That was more than some of the audience felt, for few new works this season have prompted so much resentment, to judge by the number of questions directed my way in the lobby.

"I'm certainly going to be interested to read what you say in tomorrow's paper" became a frequent remark at intermission and after the concert.

Composers in the past have revised their music for the better, notably Sibelius. But I think that the principle of going back to old music and tinkering with it should be avoided.

What Copland might have given us with a fresh score we shall never know.

What he has given us in this revision is a large, economy-sized work with a lot of mechanistic rhythmic play, a fierce amount of wild dissonance, and a sense of academic dryness. It is often cheerfully and obstinately ear-blasting in its loudness.

It is a sort of Copland compendium without the point, direct progress and ascertainable shape

and style of his best music. His best, to my mind, has been his theatre music, like the "Appalachian Suite" and "Billy the Kid"; his music created under the spell of place and/or mood, quasi-descriptive, like "El Salon Mexico" and "Danzon Cubano," mood music like "Quiet City" and some of his movie scores. The abstract, academic Copland has appealed to me, at least, far less.

I thought I could detect little fragments or mannerisms from the Copland titles noted in the preceding paragraph. Whether those works influenced the new version of the Ode, or whether the original Ode foreshadowed them, I cannot say, nor is the question more important than that of the hen and the egg.

Perhaps the revised Ode looks like a million notes (bank or musical!) upon paper, but what comes out of the instruments, for all the obvious writing skill, is ponderous and cold; professorial, in a way rhetorical and almost de-humanized.

Mr. Munch continues his Mozart bi-centennial observance this week, and quite ingeniously, displaying the strings and the winds in different pieces.

Both works were beautifully done, clear, clean and yet full-bodied. I wish we could hear the Adagio and Fugue more often, the Fugue especially, which is completely enthralling.

The conductor may have given a finer and more spaciouly-proportioned account of Brahms' E minor Symphony, but if so I have forgotten it. During his Boston years, Mr. Munch always has been at his best with this Symphony, but yesterday his reading had a notable degree of soft relaxation, especially the first movement and andante, together with the healthy vigor always his.

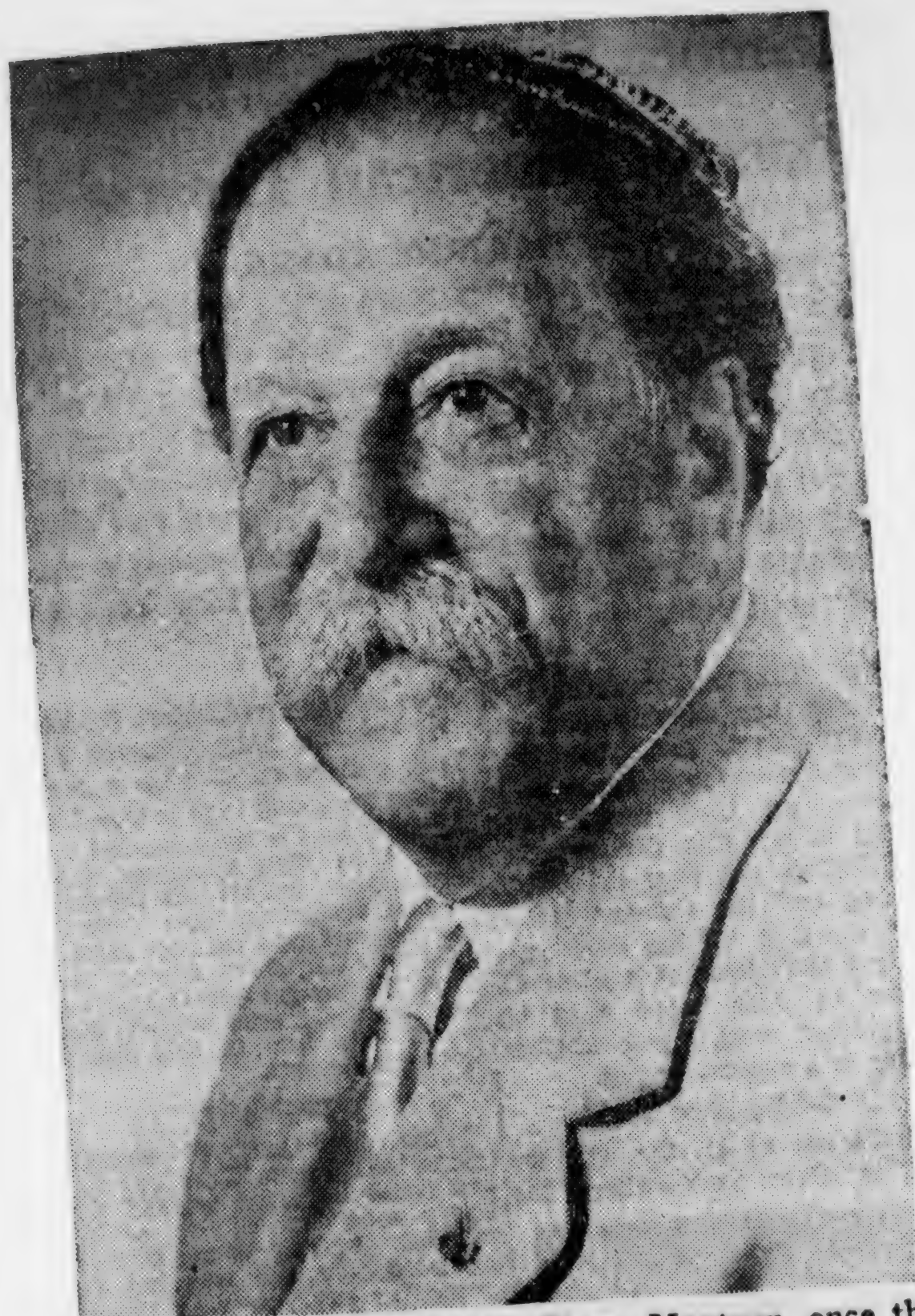
Next week the orchestra will be out of town. Pierre Monteux will be guest conductor Feb. 17 and 18, in this program: Festival Overture (first performance at these concerts), Isadore Freed; Violin Concerto (David Abel, soloist), Brahms; "Istar" Variations, d'Indy; Suite from "Der Rosenkavalier," Strauss.

Symphony on Tour; Monteux to Conduct Next Concerts Here

The Boston Symphony Orchestra will play in Springfield, New London, New York, Philadelphia and Brooklyn during the coming week. When the orchestra returns to Boston next week, Pierre Monteux will be the guest conductor for two weeks.

Mr. Monteux' first concert will be in Sanders Theatre, Cambridge, on Tuesday evening, Feb. 14. The program will consist of the "Festival Overture" by the American composer, Isadore Freed; Brahms' Third Symphony in F Major; D'Indy's "Istar" Variations and a suite from the opera "Der Rosenkavalier," by Richard Strauss.

At the Friday afternoon-Saturday evening concerts on Feb. 17-18 Mr. Monteux will conduct the Freed, D'Indy and Strauss works and in addition the young American violinist, David Abel, will make his first appearances at these concerts playing the Violin Concerto in D Major by Brahms.



ADMIRER FRENCHMAN—Pierre Monteux, once the Boston Symphony's regular conductor and now a welcome guest conductor, will head the orchestra for the next two weeks.

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SEVENTY-FIFTH SEASON • NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 17, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 18, at 8:30 o'clock

PIERRE MONTEUX, *Conductor*

FREED Festival Overture
(First performance at these concerts)

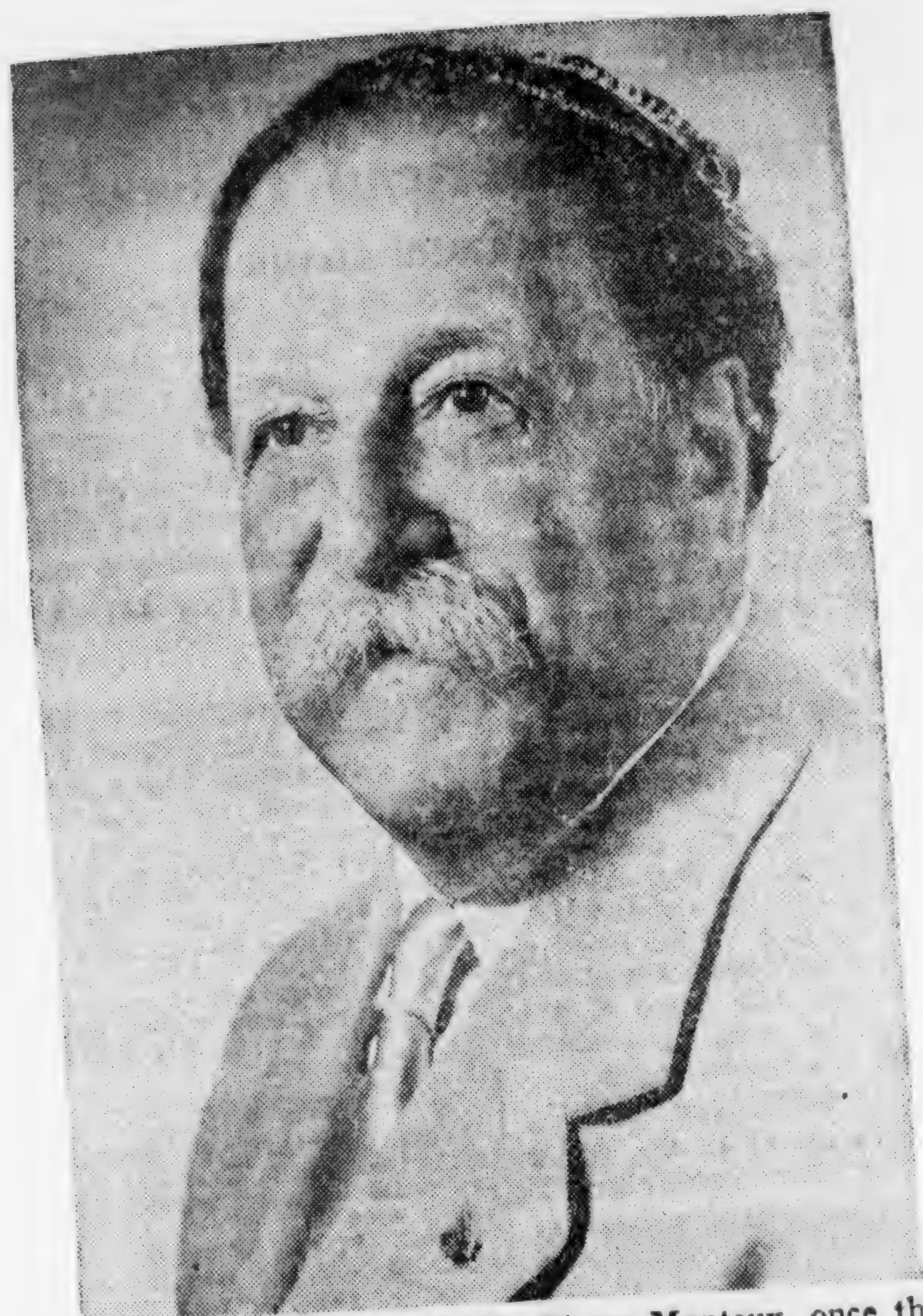
BRAHMS Violin Concerto in D major, *Op. 77*
I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

INTERMISSION

D'INDY Symphonic Variations, "Istar," *Op. 42*

STRAUSS Suite from "Der Rosenkavalier"

SOLOIST
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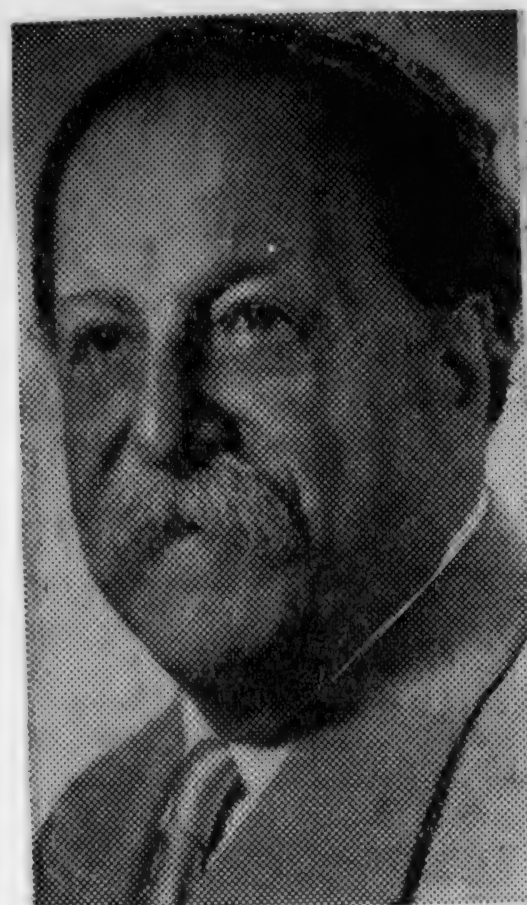
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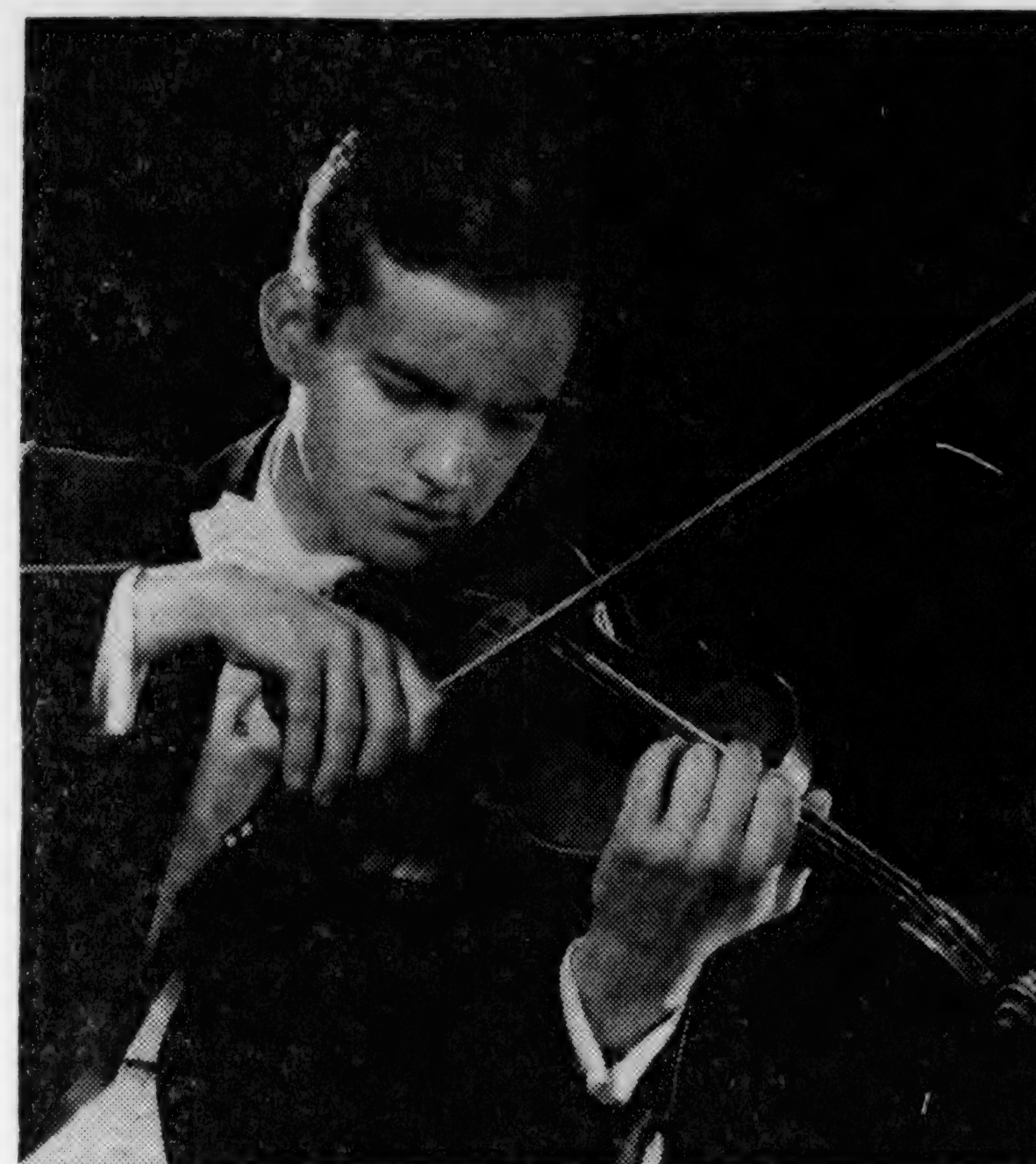
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Munch and Woodworth Conduct at Symphony

By Harold Rogers

Choral music—if one may judge by a few letters to the press and a few empty seats in Symphony Hall yesterday afternoon—no longer enjoys the vogue it once had in Boston. There are some listeners today who desire to hear an orchestra at an orchestral concert, not the human voice en masse.

This attitude, of course, is naïve. There are certain marvelous effects to be gained only by employing a chorus. Composers have long understood this and have profited by it. Whether in vogue or not, the chorus should never be completely set aside.

Choral music of the sheerest texture was the order of the day when Charles Munch and G. Wallace Woodworth shared conducting honors yesterday afternoon. The singers were Mr. Woodworth's collegiate group—the Harvard Glee Club and Radcliffe Choral Society. The Boston Symphony program was divided between Mozart (guided by Mr. Woodworth) and Fauré (guided by Mr. Munch.)

The Fauré Requiem, last on the program, is perhaps the tenderest and loveliest Requiem ever composed. Fauré was not one to bare his teeth in music, and his graceful, late-romantic style is especially appropriate to this devotional text. The weakest point of this work, in fact, is his handling of the Dies Irae, a comparatively feeble attempt when one considers what other composers have done to express the day of wrath.

CS ME 34-10-58

It is interesting to note how composers have expressed doomsday and heaven in music. Nearly all of them are more graphic and dramatic when depicting the former than the latter. Composers seem more familiar with tribulation than with

celestial bliss. When the concept of heaven is to be treated musically, they usually do little but fall back on traditional concepts—soprano voices, violins in a high register, and the harp.

And so does Fauré, but his heavenly music is far more evocative than his doomsday music. As Mr. Munch conducted it yesterday, one could easily see a heavenly host in harmonious communion high on a cloud.

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There are two featured voices in the Fauré piece—a soprano and a baritone, though the baritone carries the burden. Yesterday Donald Gramm sang stirringly and powerfully from the forestage, while Adele Addison, in the Pie Jesu, sang like a seraph from the highest row in the chorus upstage. Her singing was celestial, a buoyant, floating tone that was in no way earth-bound, clear as crystal.

The Mozart works—"Regina coeli," K. 103; "Ave, verum corpus," K. 618; and "Vesperae de dominica," K. 321—were all first performances at these concerts. Miss Addison's lustrous voice was heard in two solos and also in concert with Eleanor Davis, mezzo-soprano, Richard Gilley, tenor, and Mr. Gramm, bass. Mr. Gilley's bright and ringing tenor was impressive, and Miss Davis, whose part was not taxing, sang pleasingly.

Mr. Woodworth infused his choral and instrumental forces with vitality, except for the "Ave, verum corpus," the epitome of contemplation in this performance.

Symphony

Violinist in Brahms Work; Monteux Guest Conductor

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Nothing really caught fire at the concert yesterday by the Boston Symphony Orchestra until Pierre Monteux—now here on his sixth annual visit as guest conductor—swung into the waltzes from the "Rosenkavalier" Suite. But the sensuous beauties of these Richard Strauss melodies, heard last on the program, are hardly enough to compensate for an afternoon of much musical promise and little fulfillment.

There was Isadore Freed's "Festival" Overture, offered for the first time at these concerts. If not a memorable piece, it's a serviceable one—an appropriate opening selection with instrumental color, a few French harmonies, and American vigor. Occasionally Mr. Monteux let the brasses get out of hand, as he did from time to time throughout his concert.

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He is obviously a young man of talent and of technical gifts. At present, however, his playing impresses one as being emotionally immature. Each note was carefully played, but care is not enough. There must also be controlled abandon; the heart must sing to the stars.

One wonders if Mr. Monteux

is not pushing Mr. Abel a little too fast by placing him in front of the Boston Symphony before more has been gained in performances with secondary orchestras. His tone is often too thin and at times tenuous. Though extremely personable, he is still too retiring as a personality to make a forcible communication with his listeners. There is no question, however, that he made a hit with the afternoon audience and enjoyed an ovation. There is something winning about his youthful diffidence.

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After the intermission Mr. Monteux gave us D'Indy's "Ishtar" Variations, that unusual composition in which the variations, lushly adorned, come first, and the divested statement of the theme, in a striking orchestral tutti, appears near the end.

But it was not until the "Rosenkavalier" waltzes that ignition took place. It was not until those sentimental melodies, singing with the eloquence of a sigh, that one's heart became involved in the music.

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CSM 3-14-54

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CSM 2/18/54

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By RUDOLPH ELIE

The concert yesterday afternoon, marking the return of Pierre Monteux for two weeks, was remarkable for the debut in it of a 21-year-old violinist by the name of David Abel and a beautiful performance of Strauss' Suite from "Der Rosenkavalier"—and very little else.

I find it hard to account for Mr. Monteux's enthusiasm for Isidore Freed's "Festival Overture." The enthusiasm is merely presumed on my part, of course, yet why else would this discriminating musician program a work so well below the standards of contemporary music?

It is not that it is such a bad piece all in all: there are, in fact, some pleasant moments in it. But it has all been done many times before by more urgent voices and, save for the reappearance of the opening fanfare-like proclamation at the end, it doesn't go much of anywhere. Whatever its merits, it just didn't seem quite worth doing, and it got a pretty pallid reception at that.

The same may not be said of the reception given to the youthful Mr. Abel, a tall, bespectacled young man whose mild appearance and tentative stage deportment belies a high gift. For my own part I would have preferred to hear him in anything but the Brahms, the definitive performance of it, for me in any case, having been given only a few weeks ago by David Oistrakh. And at this stage of the game Mr. Abel is no Oistrakh. Just the same the comparison was not as disastrous to the violinist as I feared it might be.

Fine Impression

For if it may be said he might have got a lot more out of the work than he did, and if there were occasional intonational inaccuracies, he nonetheless played with as straightforward integ-

ity that was exceedingly becoming. As for his violinistic attainments as well as his higher interpretative values, they appear to be great, but I would prefer hearing him in a solo recital before committing myself on that score. But he made a fine impression and everything seems to point to highly interesting maturity as Mr. Abel develops a more compelling communication. The audience called him back repeatedly.

D'Indy's "Istar" Variations, once so vivid, have faded astonishingly in the years. Yesterday they seemed plain dull, their colors subdued, their exoticism wan to the point of anemia. By the time Istar stood at the seventh gate in her nude splendor I couldn't have cared less. Of course it may only be that I'm the one who has aged, not the Variations, but they failed to arouse me in the least, or the audience, either.

The Strauss did, however, even though Mr. Monteux did it only two seasons ago, but then it always does. From its naughty opening to its final hilarity, in three quarter time, the "Rosenkavalier" suite is a joy. Mr. Monteux caught its full savor, his treatment of the waltzes conveying the essence of romance in the most beguiling way. Needless to say this 81-year-old musical rock of Gibraltar was in command every second of the concert. What a legendary man!

His program next week offers Haydn's Symphony, No. 88, Creston's Second Symphony and Schubert's C major Symphony.

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the 15th program of the 75th season in Symphony Hall yesterday afternoon. The soloist was David Abel, violinist. The program:

Festival Overture Freed
Concerto in D, Op. 77 Brahms
"Istar" Variations, Op. 42 D'Indy
"Der Rosenkavalier" Suite Strauss

SEVENTY-FIFTH SEASON • NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 24, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 25, at 8:30 o'clock

PIERRE MONTEUX, *Conductor*

HAYDN Symphony in G major, No. 94
("Surprise")

- I. Adagio cantabile; vivace assai
- II. Andante
- III. Menuetto
- IV. Allegro di molto

CRESTON Symphony No. 2, *Op.* 35

- I. Introduction and Song
- II. Interlude and Dance

INTERMISSION

SCHUBERT Symphony in C major, No. 7

- I. Andante; Allegro ma non troppo
- II. Andante con moto
- III. Scherzo
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By TUCKER KEISER

The Boston Symphony Orchestra continues its streak of bad luck with the new works it had commissioned for its 75th season. Yesterday, Heitor Villa-Lobos was on the podium to lead the premiere of his Symphony No. 11, written for the orchestra's anniversary.

Though the symphony has more to recommend it than some other new pieces which have preceded it, the composition never really caught fire. Thoroughly agreeable from beginning to end, and without disturbing dissonance, even to classically oriented ears, despite some noisy, tone-clusterish cadences, it lacks character.

And very much like other works by the prodigal Brazilian composer, interesting segments are followed by seemingly irrelevant digressions. The listener can recall some passages, such as the opening of the first movement, with its promising fanfare, the fiddle theme of the same movement, and portions

of the agitated finale, but what came between remains a blur.

From Villa-Lobos we expect glittering orchestration; this the symphony has, to the fullest degree, but of what use is color if applied to an amorphous mass?

The total impression is that the symphony would make a first-class sound track for the next "Cinerama" travelogue.

The bright spot yesterday was Eugene Istomin's Boston Symphony debut playing Beethoven's Fourth Concerto. The pianist has created a sensitively poetic interpretation of the masterpiece, one concerned with projecting the inherent joy and tenderness in the score, and not one bothered with technical display. Charles Munch's accompaniment was beautifully molded around the solo part.

A searingly brilliant performance of Tchaikovsky's "Romeo and Juliet" opened the program, which, despite the overture's fevered heat, contained not a bit of warmth. *Post 3-2-56*

Symphony Concert

The Boston Symphony Orchestra, Pierre Monteux conducting, gave the 16th program of the 75th season in Symphony Hall yesterday afternoon. The program:
Symphony No. 94 in G "Surprise," Haydn
Symphony No. 2, Op. 35.....Creston
Symphony in C, No. 7.....Schubert

By RUDOLPH ELIE

This has been a season of much-repeated music.

Yesterday's concert, for example, pleasant and even notable as it was, offered two works given by Mr. Monteux himself within three years. In last week's concert he did the Strauss again after only three years as well the Brahms' D major Concerto, which had not only been done here in '53, '54 and '55 but once before in this very season. *Post 3-2-56*

Looking back over the programs of the preceding 15 concerts turns up much the same pattern. Work after work has appeared for a new hearing within two and three years, not works especially needing a second performance to help establish their quality, but pieces like Schumann's Second Symphony, Beethoven's Leonore Overture, the Tchaikovsky Fourth and so on. It is not as if radio were silent on these things: all may be heard on what amounts to a daily basis and all, no doubt, are part of the basic record library of everyone.

And Next Week

And next week what? "Romeo and Juliet," given here only last season! This is a situation that is open, it seems to me, to some criticism. Surely, with the fantastic range of the orchestral repertoire, there is little need to repeat the standard classics in such a short order, and a good deal more thought might be given to it for the benefit of all concerned.

Repeated from 1953 was Paul Creston's Second Symphony, a quite unpretentious work in two extended movements suggesting, in the composer's words, "an

apotheosis of the two foundations of all music: song and dance." It is, too, the first movement being of a warm lyric character, never aggressively dissonant. On the contrary, in its middle section suggests some of the elegiac lyricism of Rachmaninoff. There are some exceedingly pleasant sounds in the movement as the composer reinforces some of the lines with the piano, and it is all harmless enough. The two ensuing sections, joined as one, are of somewhat sterner stuff so far as the ear is concerned but still anything but difficult. The movement is rhythmically interesting and varied, the atmosphere gay and colorful. It went well with the audience, too.

Ten years is just about the right interval for the hearing of Haydn's Surprise symphony, which fortunately replaced the originally programmed No. 88. In the years the listener forgets just how bright and fresh this ingenious and witty work is and the experience is a delightful one. Mr. Monteux gave it a straightforward reading, letting the music speak for itself and this it does with the greatest charm. His approach to the Schubert was similarly uncluttered, yet there was a spaciousness and liftiness about it that was very winning. Some overly enthusiastic instrumental attacks slightly marred the finale and there were a couple of un-Bostonian errors in the course of the afternoon, but these are small matters indeed. It was a good concert, but surely Mr. Monteux must have other things up his ample sleeves than these thrice familiar things.

Mr. Munch returns next week doing the aforementioned "Romeo and Juliet" Overture and, with Eugene Istomin, the Beethoven Fourth Piano Concerto. It will be an occasion to welcome back the striking Brazilian composer Villa-Lobos, however, who will bring out his Symphony No. 11.

Works by Haydn, Creston, Schubert Heard

By Harold Rogers

As if personally assuming the role of harbinger of spring, Pierre Monteux scheduled three sunny symphonies for the concerts this weekend, and it's doubtful if a single Boston Symphony subscriber could be found who thought he was pushing the season. It was a clear day yesterday, both inside and outside Symphony Hall.

Mr. Monteux happily chose three admirable symphonies with which to conclude his guest appearances this season. He opened with Haydn's "Surprise" Symphony in G major, No. 94, which, in every movement, has either a chuckle or a twinkle.

He continued with Paul Creston's Symphony No. 2, a favorite of his. He has justifiably championed it. He conducted it in Boston three years ago, and continued to play it in cities across the United States when the Boston Symphony was on its first transcontinental tour.

I welcomed hearing it again to see if my impressions of it had remained constant during this three-year interval, and they have. Mr. Creston has turned out a virile score, intelligently and inventively assembled. The first of the two movements is expressive of song, the second of dance, and in both the quality of his inspiration is high. His music is appealing for its vigorous sound and its emotional content.

The lyrical and lovely melody in the song movement was evocatively stated by Doriot Anthony Dwyer's flute and by Ralph Gomberg's oboe. The

dance is a dithyramb of syncopations.

And Schubert's "Great" C major, No. 7—a symphony for all out doors! It extends itself to the horizon under an azure sky without a tragic note to cloud the day. Again one marveled, as one always does, at the simplicity of the melodies, the logic of the form. Only a genius like Schubert could spin such an extraordinarily long symphony out of such lyrical materials and yet engage his listeners' devoted attention.

Mr. Monteux apparently let the "Great" C major sing itself from first to last, as he did with the Haydn and the Creston. As nearly everybody knows by now, his effortless conducting is completely deceptive. It is not his neat baton technique that does the work. It is what he knows about music.

Next week Heitor Villa-Lobos, Brazil's leading composer, will

come to Boston to conduct the premiere of the Symphony No. 11, commissioned by the Boston Symphony for its 75th year. Charles Munch will open with Tchaikovsky's "Romeo and Juliet" and will close with Beethoven's Fourth Piano Concerto, with Eugene Istomin at the keyboard. *Oct 2 - 25-56*

Music Review

Oct 2 - 25-56
By TUCKER KEISER

For his second week as guest conductor of the Boston Symphony, Pierre Monteux has prepared a program containing two all-time favorites, Haydn's "Surprise" Symphony, and Schubert's "Great" Symphony in C major, and one novelty, Saul Creston's Second Symphony, a work by a contem-

porary composer not unfamiliar to symphony audiences.

For some time I have been puzzling out why music made under the direction of this 81-year-old maestro sounds so fresh even though there is nothing startling about his interpretations. Yesterday, both the Haydn and the Schubert, every note of which is completely familiar sounded amazingly vital and kept the listener's attention every measure of the way.

The reason, I think, can be summed up as relaxation with control. He does not drive the players, although obviously he has indicated at rehearsal just how he wants this phrase or that section to go precisely what his tempi will be, and the exact dynamic planes he expects.

He trusts his performers to remember these details at the concert and concerns himself primarily with the mechanics of conducting. He does not try to play 100 instruments at once. The musicians, in turn, respond easily and the music emerges in its pristine beauty.

Mr. Creston's Second Symphony is an engagingly unpretentious work, borrowing freely from the romantics and impressionists for its idiom, and existing purely for the sensual pleasure it gives. It is considerably more vigorous than most impressionistic music, achieving a number of exciting climaxes in the final movement, and sentimentalizes with more shameless abandon than most romantic music in the initial section. The listener is assured in the program notes that the work is ingeniously constructed; the results, however, are anything but cerebral.

Seventeenth Program

FRIDAY AFTERNOON, MARCH 2, at 2:15 o'clock

SATURDAY EVENING, MARCH 3, at 8:30 o'clock

TCHAIKOVSKY....."Romeo and Juliet," Overture-Fantasia

VILLA-LOBOS.....Symphony No. 11

- I. Allegro moderato
- II. Largo
- III. Scherzo: molto vivace
- IV. Molto allegro

(Composed for the 75th anniversary of the Boston Symphony Orchestra;
First Performance)

CONDUCTED BY THE COMPOSER

INTERMISSION

BEETHOVEN.....Piano Concerto No. 4, in G major, *Op.* 58

- I. Allegro moderato
- II. Andante con moto
- III. Rondo vivace

SOLOIST

EUGENE ISTOMIN

Mr. ISTOMIN uses the Steinway Piano

EUGENE ISTOMIN

EUGENE ISTOMIN was born in New York City, November 26, 1925, of Russian parents, both of them singers. Studying first in New York, he entered the Curtis Institute of Music at the age of fourteen and there studied with Miercio Horszowski and Rudolf Serkin. He made his first public appearance in 1943 with the Philadelphia Orchestra. He has played with many orchestras since, with this orchestra at the Berkshire Festival, August 7, 1955. He has played at the Festivals organized by Pablo Casals in Prades and Perpignan and among many concerts in Europe has given joint recitals with that artist.

SYMPHONY NO. 11

By HEITOR VILLA-LOBOS

Born in Rio de Janeiro, March 5, 1887

This Symphony was commissioned in celebration of the 75th season of the Boston Symphony Orchestra by the Orchestra and the Koussevitzky Music Foundation, and is dedicated to the memory of Serge and Natalie Koussevitzky. It is dated "New York, 1955."

The following orchestra is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 cornets-à-pistons, 3 trombones and tuba, timpani, xylophone, vibraphone, celesta, piano, 2 harps, bass drum, cymbals, triangle, tam-tam, wood blocks, and strings (divided).

THE Symphony is introduced broadly by the full orchestra with proclamations of the brass and from this there presently emerges a principal theme stated by the strings and repeated by the woodwinds. A second theme (*più mosso*) is brought in by the horns and trumpets and followed through by the trombones over an *ostinato* of accompanying figures in the strings or harps. A theme in triplets, *pianissimo*, is first given to the 'cellos and basses and altered in development. There is a section in triple beat and a recapitulation in common time.

The slow movement is in $5/4$ rhythm. The melody is first heard from the flutes and carried through by a fuller orchestra. An alternate section in an even but free beat opens with the bass clarinet and traverses the voices of the bassoon, clarinet, English horn and violin solo and brass. In the return to the *tempo primo* the theme is more fully treated. The scherzo develops its melodic line in a succession of woodwind solo passages, becoming pointed and staccato as the strings take over. A trio in $2/4$ time is likewise rhythmic and staccato in character. There is a presto close. The finale is music of strong accent and impetus, utilizing the full orchestra with its varied percussion and moving to a close in triple forte.

The following music by Villa-Lobos has been performed at these concerts:

- | | |
|-------------------|---|
| February 21, 1941 | Choros No. 10, "Rasga o coração" |
| February 23, 1945 | "Rudepoema" |
| | Choros No. 12 (First performance) |
| | Bachianas Brasileiras No. 7 |
| | (This was a concert conducted by the composer) |
| December 26, 1947 | "Madoña," Symphonic Poem (First performance; conducted by Eleazar de Carvalho) |
| February 4, 1949 | "Fantasia de Movimentos Mixtos," for Violin and Orchestra (conducted by Eleazar de Carvalho; Soloist: Oscar Borgerth) |

The Symphonic Poem with Chorus, "Manducarárá," was performed at the Berkshire Festival, August 7, 1949, under the direction of Mr. de Carvalho.

BOSTON SYMPHONY ORCHESTRA

Villa-Lobos' Symphony No. 11

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By CYRUS DURGIN

Heitor Villa-Lobos, Brazil's eminent composer, practices what he preaches. He believes that music should be enjoyed, and he has written, as his share of the new music during the Boston Symphony Orchestra's 75th Anniversary season, a huge Eleventh Symphony that is thoroughly enjoyable. *Glabe 3-3-56*

There is something reassuringly practical about such a point of view, especially when the composer is both a technician of skill, and a man of so ebullient a disposition. I am sure he would have no objection to dissection of his new work, and remarks about its large proportion, evident solidity of form, bold individuality of idiom and style; its passion, befitting one of Latin ancestry; its buoyant nature, vivacious rhythms, its deft and very expressive use of dissonance that is sometimes piercing, and the fact that he has written tunes, many of them in solo effect.

But Villa-Lobos' primary intention must have been to entertain audiences, and that is just what he has done. Apart from the usual percentage of gripes, the normally conservative Friday afternoon audience buzzed with approval in the lobby, after they had accorded him and his Symphony the honor

of recalls and applause. Without doubt, this is among the very best of the 75th Anniversary commissioned music we have heard so far.

A High Point of Season

No matter that the Eleventh Symphony is also a tissue of things that suggest other composers—my mind kept working on this during the performance, and the seeming reminiscences took in such oddly disassociated sources as Vaughan Williams of the "London" Symphony, a good bit of French influence, perhaps Gershwin in the jazz touches, and so on.

This large and busy score is essentially a late romantic expression with contemporary manner, and if it is reminiscent, then that is that. The important point is that here is music pleasant and exciting to listen to, just for the sake of the sounds and the patterns of notes and rhythms, and that it is music of visceral, not cerebral appeal. Such is all too rare these days, and I, for one, am grateful.

Mr. Villa-Lobos has said, in admiration, that "the Boston Symphony just runs by itself," meaning that he liked the performance. Since he is no virtuoso conductor, we all are fortunate that the B. S. O. did its best, for the result was one of the high points of the season.

Although Eugene Istomin appeared here once some years ago, his performance of the Beethoven G major Piano Concerto yesterday was the first chance we have had to hear him, "in the flesh," as a mature artist. He is a fastidious player, as well as intelligent, and he articulates very neatly. I thought his left hand was a shade too timid except where Beethoven marked in staccato and sforzando. His sense of rhythm is good and his style is consistent.

Good "Romeo and Juliet"

This was not a "big" performance of this exacting and expressively none-too-simple part, but it was a very, very able and sensitive one. There was not a trace of showy virtuosity for its own sake. At the end, Mr. Istomin reaped

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Mr. Munch and the orchestra—apart from a little fuzziness in the string ensemble early in Tchaikovsky—were at the top of their form. "Romeo and Juliet" you may or may not like—I happen to think it a masterpiece of its kind—but if it is to be played, it should have the works of blazing intensity. This Mr. Munch brought to it, but without coarseness or exaggeration. The sum total was emotional and tonal brilliance. As for the orchestral share of Beethoven's Concerto, it was precise, clear, forceful, but always within proportion. Always, that is, but for the strings at the opening of the andante. They are supposed to play forte, but they were nearer fortissimo.

Next week that Harvard Glee Club and Radcliffe Choral Society will sing with the Orchestra. G. Wallace Woodworth, their director, will conduct three works of Mozart—"Regina coeli" (K. 108), "Ave, verum corpus" (K. 618), and "Vesperae de dominica" (K. 321); Charles Munch will conduct the Requiem by Faure. Soloists will be Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor, and Donald Gramm, bass.

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Of all the new works to be played during the 75th season Villa-Lobos' 11th Symphony will, I imagine, bring out more difference of opinion than any of the others.

It was given its world premiere yesterday afternoon, the composer conducting, and it proved to be a huge work with enough material in it for 11 more symphonies. Indeed, this profusion of material is so concentrated with one idea tumbling after another, the listener is more than likely to get lost in the bewildering profusion of the

musical thought. Because of this continuously unfolding musical discourse it is very difficult to find a point of orientation, so to speak. Musical phrases and fragments are repeated within a movement, to be sure, but each time on a different level and in a different vein. The result is undeniably confusing on a first hearing and it would undoubtedly be equally so on a second and third until the ear could begin to pick up the complexities of the composer's musical architecture. *Glabe 3-3-56*

On the other hand, whether or not the form may be easily followed, the sound is endlessly interesting. No composer living today manages such a singularly arresting orchestral fabric: the sound effects are endless and endlessly ingenious. There are movements of great beauty, the slow section of the final movement (which seems far the best of the four), for example, which is of the sheerest lyric intensity. But throughout there are many magical touches, some of them reflecting this composer's exoticism but the overall concept is far removed from some of his previous evocations of the Brazilian scene.

Greatest Skill

The composer conducted the work with the greatest skill. With his long unruly hair, out-fitted in a rumpled suit that flapped in time to his motions, he crouched and exhorted the orchestra in a way to bring to mind the curious picture of the rear view of Beethoven conducting an orchestra. But he clearly knew his business and the orchestra traversed the enormously difficult score with great technical assurance. The composer was brought back to the stand three times by the applause of the audience, which may not have liked the piece to a man but certainly recognized its immense creative urgency.

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seemed to me an extraordinary gift. It is not that his technique is more formidable than anyone else's these days (though the cleanness of his articulation and the perfection of his trills is indeed formidable) but he struck me as having a poetic distinction not given to many of the younger pianists of the day. He did the Beethoven without the least pretense, without ever trying to increase its dimensions for mere display, and the result was a performance of the greatest beauty on a level of the highest musical sensitivity. He was given a reception he well deserved, it may be added.

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sense of the word. It has four movements, each of which has a proper sense of length and musical substance. He kept his musicians busy. *25m. 33.56*

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By JAY S. HARRISON

Reprinted from the "New York Herald Tribune"

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Villa-Lobos is noted as prolific composer whose music is often untidy, perhaps because it is written rapidly and not thoroughly revised. The flaws in his Eleventh Symphony may derive from these sources. The first and last movements, for instance, are so much alike in tempo, mood and color that they appear almost identical.

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must make people sing together and not merely listen to interpreters.

"The educators should not interest students in musical personalities. They should talk about music itself. Music is impersonal. I think, therefore, that it is important that we change the whole curriculum. I was personally forced in Brazil to make a revolution in education. Now I commence with spontaneous music, popular music."

Villa-Lobos continued with a question directed to his wife. It was in Portuguese and sounded momentous. It emerged in translation as:

"Do you think I'm boring the fellow?" I assured the composer that he was not, and he shrugged his shoulders and went on.

"It is an error for teachers to start with dry and lifeless musical theory. It is required, of course, to discipline your students, but the first discipline should not be harmony or counterpoint; it should be that of the ear. For me it is absolutely essential that the ears be fully trained — if they are not, no true musician will result. And since art music is entirely vocational, it is a crime to encourage those who have a bad ear to continue in the profession. They are better off elsewhere.

"And it reminds me — why do Americans insist on going to Europe for their preliminary study? Basic training is basic training no matter where you get it. Do you honestly think that there are so many different ways of learning harmony and counterpoint? There are not. A good teacher here is the same as a good teacher in Paris. And since the formation of one's own musical personality — after the basic training — is one's own business, the best teacher in the world cannot make you what you are not yourself.

"Look at me. I used folk music to form my musical personality. But it isn't my purpose to work in folklore as a folklorist. I am too individual for that. I have simply absorbed folk music into my own style and have made it, I hope, a genuine part of me."

At that, Villa-Lobos came to an abrupt halt, as his wife, who had some time before disappeared into the kitchen, returned with steaming cups of Brazilian coffee. It was as black as night and as strong as vodka. Several minutes were spent discussing it and suddenly — through what devious channels I do not recall — Villa Lobos was on the subject of American jazz.

"Jazz," he remarked, "is among the best types of music the United States has to offer. Because of its choice of timbres, its remarkable polyrhythms, its improvisations, and finally the good taste that one uses in selecting the basic melody, jazz has achieved a real æsthetic status.

"But jazz is not really art music any more than it is really popular music. It is just jazz. It stands in the middle between the spontaneous music of the people and art music, and yet it is completely different from them both. That's its attraction, its moving force. Believe me, you in this country are not nearly through with jazz. It has much to

offer; more than has been discovered, in fact."

Villa-Lobos now grew restless. Empty sheets of score paper lay before him, and the composer's natural inclination allows him to fill them up as rapidly as he likes. A final question then — the standard one asked of non-residents concerning their views about the future of American music.

"The American future," he mused.

"Formidable! But only if American composers forget about copying European ways. They must be themselves. They must develop on their own, independent of foreign influence — as I have done. That is America's future. That is the way ahead."

THE FABULOUS VILLA-LOBOS

By BURLE MARX

(Reprinted from "The Musical Courier," January 15, 1955)

H EITOR VILLA-LOBOS is the most brilliant musical light yet to emerge from the western hemisphere. His power has caught most people unaware. Even the critics hardly know how to evaluate such magnitude. And why? Because his music is so untouched by the past, because his way of expression is so completely new and original. The standard measuring rods do not fit this new pattern.

Villa-Lobos is a completely self-taught composer. When in 1921 he was preparing his first trip to Europe, he was asked if he were going there to study. Brusquely he answered, "I am going there to show what I have." The fact was that very few people knew the extent of the musical baggage he already had. Among these were the *Uirapurú*, the *Amazonas*, the *African Dances*, and numerous chamber and piano compositions. One of the first of the great artists to recognize

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his power was Artur Rubinstein, who said in 1918, "This is the man I was looking for."

Because of his prodigious capacity to work and his small need for sleep (at that time four hours' sleep was all he required), Villa-Lobos was able to create incessantly and overnight. Take for instance the very original sixteen *cirandas* for piano, recently recorded by Joseph Battista, and twelve of the fourteen *serestas*, written in 1926 in less than a month. His maxim has always been, "Better bad of mine than good of others," and he has lived by this. He even goes so far as to try to avoid copying himself.

Villa-Lobos' urge for music was so great that it overcame the severity of his father. At eight years he was caught one day playing with his father's clarinet. Frightened, the boy dropped it. His father gave it to him with the command to practice the scale. When his father returned that night, he had already worked out the major and minor scales. With the exception of the 'cello, on which he was given instruction, he studied the other instruments by himself. This incident with the clarinet caused his father to transform a viola into a little 'cello, on which his son received his first musical training. Some years ago, knowing he played many instruments, I asked which ones he played. He answered, "I only don't play the oboe." Since then he has mastered the scale on the oboe. Last year when I saw the score of his Harp Concerto I asked him if he ever played the harp. He replied, "In my youth I had a cousin who studied harp, and I had to tune it for her because she didn't know how. For about six months I practiced by myself from time to time. One day her teacher appeared unexpectedly and asked who was playing the harp.

" 'My cousin,' said my cousin.

" 'With whom did he study?' asked the teacher.

" 'I don't know,' my cousin replied.

"The teacher resigned two weeks after that, because she felt ashamed. The truth was I was playing better harp than my cousin or her teacher."

Villa-Lobos is not the person to brag about this. Especially now, when he seldom gets excited about things. Last year, when he conducted here in the South, the harpist told him during rehearsal that

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she could not play what he had written; it was impossible. He got a little upset, went over to her and asked permission to show her how. The result was an ovation from the orchestra. I have seen Villa-Lobos become fascinated by a toy instrument and immediately want to write a quartet for it.

In 1931 Villa-Lobos started to develop a teaching system for the schools of Brazil. That is when he started to compile his *Guia Practico*, or Practical Guide, which is a musical folkloric study. His first volume contains 137 numbers. Teachers of music in the public schools all over Brazil are obliged to take these courses to get the diploma, and in order to be qualified to teach music. Villa-Lobos has introduced a system of hand signs with a movable "do" which enables one to improvise with great masses. Villa-Lobos very often improvises with two hands, sometimes using three or four voices with amazing effects. These studies for the schools have been one of his greatest contributions toward raising artistic standards in Brazil. In his *Guia Practico* he has harmonized, or as he calls it, "makes a musical surrounding for," much of the folkloric music. As a result, Brazilian children have been subjected in their youth to a much higher level of good music than their parents. This teaching system introduced by Villa-Lobos to Brazil has attracted world-wide attention.

When you visit Villa-Lobos you may get an electric-shock handshake, or a rubber chocolate to eat, or who knows what? His enjoyment of jokes comes through in his music too. When he wrote his *Suite Suggestiva No. 1*, early in his Paris sojourn, one of its numbers was for soprano and three metronomes, with the orchestra entering only in the last bars. There is no sound he is not able to reproduce with musical instruments. He will explain to you how he can reproduce the roar of the MGM Lion.

Villa-Lobos, having been always surrounded by people, is able to concentrate and work in the midst of commotion. In 1932 I remember going to his house to remind him of the orchestral work he had promised me for my Youth Concerts. It was 7:00 p.m., two days before the scheduled performance. He had just finished dinner and the table was being cleared for his manuscripts. He assured me the work would be ready.

"I have tomorrow my first rehearsal at nine, and general rehearsal just before the performance," I said.

"Don't worry. I will finish that around 4:00 a.m."

"How about the parts?" I asked.

"I will do them myself. I have two friends to help me."

I almost disbelieved it. "O.K., then I will leave you in order not to disturb you."

"Please stay because you do not disturb me," he said.

While he was orchestrating, writing direct with ink, a friend of his was playing the piano reduction of the *Amazon Symphonic Tone Poem*. From time to time Villa-Lobos was correcting him by calling out, "C-flat in the bass," sometimes getting up to show him how to interpret. I expressed my wonder at his ability to work under these conditions. He said, "Just let me finish this new page and I'll show you how it sounds on the piano." The fact is we had the first performance of *The Magic Window*. Villa-Lobos never rests, it seems. People are always coming in and out. Even business transactions are done while he composes.

About three years ago he arrived on Sunday, December 16, in New York. He had no india ink. He called me up in the country. I arranged for a friend in New York to deliver it to him within an hour. He had to orchestrate nearly 250 pages for a ballet for La Scala in Milan. He was sending bunches of pages by air mail to Brazil to be reproduced. Several copyists were to extract the orchestral parts. The ballet was delivered in Milan, even before the date line of January 27, with complete orchestration. Early one morning in his office in Rio he wrote the now famous aria from *Bachiana No. 5* and called his assistants. "Let's all hum this melody. How do you like it?" Twenty-four hours later he had it ready with orchestration for eight 'celli. In 1930, soon after the Vargas revolution, Villa-Lobos was touring with seven other musicians through the state of Sao Paulo. One day on the train he composed his *Tremzinho do Caipira*, which is today the last movement of his *Bachiana No. 2*. It was originally written for 'cello and piano. He played it on the 'cello that same evening.

When I heard it a few weeks later I was amazed at the effect. This composition has not yet been published in this form, however. Why? Because it is impossible for a single publisher to cope with his enormous production. No composer alive has so many published works as Villa-Lobos. Over 400 works have been given to the public, a number

BERKSHIRE FESTIVAL PLANS

The Boston Symphony Orchestra under the direction of Charles Munch will give the 1956 Berkshire Festival at Tanglewood in Lenox from July 4 to August 12. The Festival, together with the trip to Europe which is to follow, will complete the 75th anniversary season of the Boston orchestra. The Berkshire Festival will consist of six week-ends of concerts on Friday and Saturday evenings and Sunday afternoons following the plan of last year, when two week-ends of "Bach-Mozart" concerts in the Theatre-Concert Hall were followed by four week-ends in the Shed. In addition there will be a series of six concerts by chamber music groups on Wednesday evenings in the Theatre through this period.

Charles Munch will conduct the majority of the Festival concerts. The guest conductors will be Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Richard Burgin and Leonard Bernstein. Mr. Bernstein dedicating a program to the memory of Serge Koussevitzky. Four new works which have been composed for the 75th anniversary of the orchestra and first performed in the course of the present season, will be introduced at Tanglewood—they are by Copland, Piston, Hanson and Villa-Lobos. Mr. Munch will give two all-Wagner programs, including the first act of "The Valkyrie" and the final scene of "The Mastersingers." The music of Mozart will be especially honored in the "Bach-Mozart" concerts in this, the anniversary year of Mozart's birth. Choral works will include Bach's Passion According to Saint John, Martinu's "Military Mass," which will be performed by the visiting Yale Glee Club—the other choral works to be performed by the Festival Chorus prepared by its Director, Hugh Ross.

Soloists will consist of Rudolf Serkin, Zino Francescatti, Margaret Harshaw, Albert Da Costa, Adele Addison, James Pease, Donald Gramm, David Lloyd, Marguerite Willauer and others. Boris Goldovsky, Pierre Luboshutz and Genia Nemenoff will present a program of piano concertos by Mozart.

MARTINU HONORED

Bohuslav Martinu's *Fantaisies Symphoniques*, which was the first to be performed of the works commissioned for this Orchestra's anniversary, has received an honorable award from the New York Music Critics Circle as the best new orchestral work presented there in the year 1955.

This piece, which the composer also calls his Sixth Symphony, was actually commissioned by Charles Munch and had a pre-anniversary performance here on January 7-8, 1955. The performance in New York shortly followed. Walter Piston's Sixth Symphony, also a commissioned work, was considered by the Circle and was given the second largest number of votes after a long consideration which indicates a close decision. Piston's new Symphony has been conducted by Mr. Munch in Boston, New York and elsewhere in the present season. Chosen by the Circle as the best of the new operas presented in New York during 1955 was William Walton's *Troilus and Cressida*. No awards were made at this time for choral or chamber works.



(Globe Photo by Charles Dixon)

LEGISLATORS HONOR SYMPHONY—Conductor Charles Munch, right, is presented citation by State Senate President Richard I. Furbush during State House ceremony. Also participating are Michael J. Skerry, extreme left, House Speaker; Arthur Fiedler, Boston Pops conductor, second left, and Lawrence W. Kanaga, second right, vice president of RCA-Victor records.

Senate, House Honor Symphony

By CYRUS DURGIN

The Commonwealth of Massachusetts yesterday honored the Boston Symphony Orchestra upon its 75th Anniversary, by presenting to conductors Charles Munch and Arthur Fiedler congratulatory resolutions adopted by the State Senate and House of Representatives.

These citations were read in the Senate chamber, during a recess of the Senate, by Richard I. Furbush, president of the Senate, and Michael J. Skerry, Speaker of the House. During the ceremony Mr. Munch, music director of the Boston Symphony, and Mr. Fiedler, conductor of the Boston Pops, sat upon the rostrum. As each citation was completed, the Senators rose and applauded the recipient.

This was a rare honor, and perhaps unprecedented in this country. Records of 48 capitols would have to be searched to ascertain whether any such formal legislative tribute ever before had been paid to a musical organization.

Excerpts From Resolutions

"Both the Boston Symphony and the Boston Pops Orchestra," read the Senate resolution, "have been outstanding representatives of the

Commonwealth of Massachusetts. Their musical achievements have enriched the lives of the people throughout the world and have brought greater respect and appreciation for the cultural reputation of the people of Massachusetts."

"Wherever good music is known and appreciated," read in part the resolution adopted by the House, "the Boston Symphony Orchestra enjoys an unparalleled reputation for its outstanding interpretation of the world's great compositions"; the resolution also referred to the great contributions made to "the cultural prestige of the Commonwealth of Massachusetts. Through concert hall appearances and RCA-Victor recordings the Boston Symphony Orchestra and conductors Charles Munch and Arthur Fiedler have acquired an enviable reputation as ambassadors of good will to all the peoples of the world."

Pres. Furbush further introduced L. W. Kanaga, vice-president of RCA-Victor Records, who presented the Orchestra—and Messrs. Munch and Fiedler as its representatives—a \$2000 baton designed by the French jeweler Van Cleef and Arpels. The baton, about the size of the ones used by the two conductors, is a handsome

momento with a shaft of ivory and a handle of gold studded with small diamonds.

Color Movie, Too

Mr. Kanaga informed the Senate and Speaker Skerry that RCA-Victor is making a \$50,000 motion picture in color, featuring the Boston Symphony, and showing how records are made. The film is intended for school students and other groups. Gift of the baton and making of the picture commemorates the 40 years association between the Boston Symphony and RCA-Victor.

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(Globe Photo by Charles Dixon)

LEGISLATORS HONOR SYMPHONY—Conductor Charles Munch, right, is presented citation by State Senate President Richard I. Furbush during State House ceremony. Also participating are Michael J. Skerry, extreme left, House Speaker; Arthur Fiedler, Boston Pops conductor, second left, and Lawrence W. Kanaga, second right, vice president of RCA-Victor records.

Senate, House Honor Symphony

By CYRUS DURGIN

The Commonwealth of Massachusetts yesterday honored the Boston Symphony Orchestra upon its 75th Anniversary, by presenting to conductors Charles Munch and Arthur Fiedler congratulatory resolutions adopted by the State Senate and House of Representatives.

These citations were read in the Senate chamber, during a recess of the Senate, by Richard I. Furbush, president of the Senate, and Michael J. Skerry, Speaker of the House. During the ceremony Mr. Munch, music director of the Boston Symphony, and Mr. Fiedler, conductor of the Boston Pops, sat upon the rostrum. As each citation was completed, the Senators rose and applauded the recipient.

This was a rare honor, and perhaps unprecedented in this country. Records of 46 capitols would have to be searched to ascertain whether any such formal legislative tribute ever before had been paid to a musical organization.

Excerpts From Resolutions

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Eighteenth Program

FRIDAY AFTERNOON, MARCH 9, at 2:15 o'clock

SATURDAY EVENING, MARCH 10, at 8:30 o'clock

Conducted by MR. WOODWORTH

MOZART....."Regina coeli," for Chorus, Soprano Solo,
and Orchestra, K. 108

- I. Regina coeli laetare
- II. Quia quem meruisti portare
- III. Ora pro nobis
- IV. Alleluia

(First performance at these concerts)

MOZART....."Ave, verum corpus," Motet for Chorus
and String Orchestra, K. 618

(First performance at these concerts)

MOZART....."Vesperae de dominica," for Chorus and Orchestra,
with Soprano, Alto, Tenor, and Bass Solo, K. 321

- I. Dixit Dominus (Psalm 110)
- II. Confitebor (Psalm 111)
- III. Beatus vir (Psalm 112)
- IV. Laudate pueri (Psalm 113)
- V. Laudate Dominum (Psalm 117)
- VI. Magnificat

(From "Vesperae solennes de confessore," K. 339)

(First performance at these concerts)

INTERMISSION

Conducted by MR. MUNCH

FAURÉ.....Requiem, for Chorus and Orchestra,
with Soprano and Baritone Solo, Op. 48

- | | |
|----------------------|---------------|
| I. Introit and Kyrie | IV. Pie Jesu |
| II. Offertorium | V. Agnus Dei |
| III. Sanctus | VI. Libera Me |

VII. In Paradisum

THE HARVARD GLEE CLUB AND RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, Conductor

SOLOISTS

ADELE ADDISON, Soprano
ELEANOR DAVIS, Mezzo-soprano

RICHARD GILLEY, Tenor
DONALD GRAMM, Bass



Bruno

Eleanor Davis will be the alto soloist with the Boston Symphony Orchestra for its open rehearsal Thursday night and for its weekend concerts. She will also sing with the Handel and Haydn Society in Symphony Hall Sunday night, March 18. *CSM 3/7/52*

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 18th program of the 75th season in Symphony Hall yesterday afternoon. G. Wallace Woodworth was the guest conductor in the first half of the program. The soloists were Adele Addison, soprano; Eleanor Davis, mezzo; Richard Gilley, tenor and Donald Gramm, bass. Assisting was the Harvard Glee Club and the Radcliffe Choral Society. The program:

"Regina coeli," (K. 108); "Ave verum corpus" (K. 618); "Vesperae de dominica" (K. 321)...Mozart
Requiem, Op 48 Faure

By RUDOLPH ELIE

Yesterday's concert was one of the most unusual to be given in Symphony Hall in a good many years; a program devoted wholly to choral music and choral music of a non secular nature at that.

Three of the works were given their first performance at these concerts and they proved to be, as of course they would, compositions of the most exalted character. The "Ave verum corpus," one of Mozart's last works, is familiar enough but its familiarity hardly diminishes the unique calmness of the music or its deeply felt atmosphere. It was sung, as indeed the whole program was sung, with extraordinary unanimity and in the most beautiful vocal quality by the Harvard Glee Club and the Radcliffe Choral Society conducted by G. Wallace Woodworth.

The other works were "Regina coeli" an early work, and "Vesperae de dominica" from the middle period of Mozart's life and although neither approaches the grandeur of the C minor Mass or the Requiem, they are remarkably persuasive and beautiful things. It was interesting to note the composer's great advance in polyphonic writing between the "Regina" and the "Vesperae," the last-named being infinitely more subtle in this regard than the first.

Adele Addison, whose continuing maturity as an artist is evident, sang the solo role in "Regina" superbly and outdid herself in the ensuing "Vesperae." In this she was joined

by Eleanor Davis, Richard Gilley and Donald Gramm, who all sang splendidly, but the leading role throughout the Mozart is that of the soprano, and Miss Addison projected the deep spirituality of the solos. Mr. Woodworth, it might be added, again demonstrated his crisp mastery of the orchestra as well as the chorus: he lent the orchestral accompaniments great distinction. *Two stars.*

It is 18 years since Faure's Requiem has been done at these concerts and it will doubtless be as many before it is done again. Yet it is a work of the utmost refinement and delicacy of expression, almost classic in its restraint yet bursting forth at times in moments of powerful expression. The exquisite concept is everywhere evident, in the subtlety of the vocal line, in the scoring for the orchestra, in the reinforcement of the textures by the organ in the grave though never melancholy character of the melodies themselves.

However, its very restraint and its quality of understatement diminishes its impact and makes it special, spun out, overly serene and subdued in mood. Still, it is a fine experience to hear it done with so much finesse and so much radiance of spirit as it was yesterday, for it is very clear that Mr. Munch understands this music to the bottom of his soul. Again the chorus was in superb form, achieving the fully blended tone coloration the music demands, while Donald Gramm traversed the baritone role in a fine strong voice. Miss Addison again shone in her part, which she sang from the back row of the chorus to attain a singularly unearthly quality in the "Pie Jesu."

Leonard Rose will be the cello soloist in the Dvorak next week, other works on the program being a repeat of Martinu's "Fantaisies symphoniques, Beethoven's Overture to "Coriolanus" and three dances from Falla's "Three Cornered Hat."

BOSTON SYMPHONY ORCHESTRA

Mozart, Faure Choral Music

By CYRUS DURGIN

The Boston Symphony Orchestra played yesterday at Symphony Hall the afternoon concert of the 18th program in the Friday-Saturday series. G. Wallace Woodworth conducted choral music of Mozart, as follows: "Regina coeli" (K. 108), "Ave, verum corpus" (K. 618), "Vesperae de dominica" (K. 321). Charles Munch conducted the Requiem of Faure. The Harvard Glee Club and Radcliffe Choral Society, prepared by Mr. Woodworth, participated. The soloists were Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor, and Donald Gramm, bass. Willem Friso Frank was the organist.

Both for the nature of the music presented, and the manner of performance, the Symphony concerts this week are quite exceptional. The whole of the program is choral music, with the services of the Harvard and Radcliffe choruses, which G. Wallace Woodworth invariably trains to a high peak of excellence. The portion devoted to Mozart consists of pieces rare enough under most circumstances, and never before performed at these concerts.

Least known to me was the "Vesperae de Rominica," composed in Salzburg in 1779, and which at this performance included the Laudate Dominum for solo soprano and chorus from Mozart's "Vesperae solennes de confessore" (K. 339). Both the "Vesperae de dominica" and the "Regina coeli" blend impersonal, churchly elements of style with that personal feeling, that emotional urge in melody and harmony which were so uniquely Mozart. The "Ave, verum corpus," on the other hand, is to me purely out of Mozart's own heart.

These three works, conducted by Mr. Woodworth upon the gracious invitation of Mr. Munch, formed an unusual portion of the orchestra's season-long observance of the Mozart bi-centennial. Mr. Woodworth, the most experienced of choral hands, showed as well an impressive authority in conducting the instrumental parts. Beyond the brisk, well-chosen tempi, the clearness of singers and orchestra, and the relaxed simplicity of style, was a true glory of human expression.

Not since 1938, when Nadia Boulanger conducted it, as guest, had the supernally beautiful Faure Requiem been done at these concerts. Like Mozart before him, Faure here created a churchly work of the most intimate personal quality within a liturgical frame. The Faure service for the dead, to my mind, is both a mas-

terpiece of its kind and one of the most tender and profound expressions of a human soul. The grandeurs of the Verdi and Brahms Requiems, and even the Requiem of Mozart, all so moving in their different ways, do not have in such manner and such degree the gentle, inward faith in another world unseen.

Never in my memory had the Faure Requiem been performed with such extreme refinement and sheer purity of sound as Mr. Munch did it yesterday. This performance was a revelation of a side of the conductor of which we have experienced but little, and that mainly in the Passions of Bach, which are far different in style from Faure.

Mr. Munch might have gone just a shade faster in the andante of the Kyrie and in the Sanctus, but otherwise his reading came miraculously close to perfection, in delicacy and a sort of spiritual dedication.

The Harvard and Radcliffe choruses are mostly well balanced among the various sections, this year, although the perennial shortage of tenor sonority was evident. These college men and women have an alert response, an intelligence, a vigor and an innate sense of rhythm.

They have learned Mozart and Faure style quickly and well. In everything save the weight of tone than only physical maturity can bring, the choral singing was wholly pleasurable. When it came to a sustained pianissimo, as at the end of the Requiem, then the fact of youth was plain, and their ethereal tone did not have body enough. But in the more substantial music of Mozart, this youthful sound was admirable.

Miss Addison sang superlatively, both in Mozart and Faure, bringing to each his proper style, and producing a soprano resonance that can only be described as Heavenly. Donald Gramm, a baritone who one day is likely to be in the first rank of great artists, again showed vocal beauty and expressive power of a very rare excellence. Miss Davis and Mr. Gilley had less to do, and did it well enough.

Next week Mr. Munch will conduct Beethoven's "Coriolanus" Overture; the "Symphonic Fantasies" of Martinu; the Dvorak Cello Concerto with Leonard Rose as soloist, and Falla's Dances from "The Three-Cornered Hat."

Music Review

By TUCKER KEISER

Choral works by Mozart and Gabriel Faure made up the entire program by the Boston Symphony Orchestra yesterday afternoon. The Harvard Glee Club and the Radcliffe Choral Society sang the vocal parts and their conductor, G. Wallace Woodworth, shared with Charles Munch, conducting chores. Mr. Woodworth led the Mozart pieces and Mr. Munch the Faure "Requiem."

The able quartet of soloists consisted of Adele Addison, soprano; Eleanor Davis, mezzo-soprano; Richard Gilley, tenor, and Donald Gramm, bass. Both Miss Addison and Mr. Gramm deserve special praise, not only for their work in the ensemble, but also for the artistic performance each gave in the solo part of the "Requiem."

The three Mozart pieces were, surprisingly enough, first performances for these concerts. They were the "Regina coeli," an early work of engaging forthrightness; "Ave, verum corpus," the well-known motet in the repertory of nearly every church choir, and the "Vesperae de dominica," a sequence of five Psalms and the Magnificat in a musical setting remarkable for its vocal writing and creative inspiration.

While the Harvard-Radcliffe choristers did not possess the tonal mass necessary for the "Regina" and the "Vesperae," they had just the right color for the "Ave, verum" and the "Requiem," and in every other choral department they gave

their usual impeccable performance.

However, it was the weightless, ethereal quality and Mr. Munch's sensitive accentuations in the score which gave Faure's uncommonly bland music an admirable degree of poetic feeling. The conductor wisely did not press for exotic effects, but distilled the faint aroma of dying rose petals characteristic of this hothouse production.

Ormandy Conducts Herein '57

By TUCKER KEISER

The Philadelphia Orchestra announced this week that its conductor, Eugene Ormandy, will lead the Boston Symphony in a pair of concerts next season, and that at the same time Charles Munch, conductor of the Boston Symphony, will take over conducting chores with the Philadelphians.

On the surface, this may sound like a perfectly normal operation, because conductors are constantly making guest appearances with orchestras other than their own. In fact, many famous maestros make a living in guest spots, being without permanent orchestral jobs.

However, this indicates a closer tie between two of the big three orchestras and one which augurs well. Relations between Philadelphia, New York, and Boston orchestras have in the past been polite and even at times cordial—but always distant. Rivalries between the three develop, sometimes becoming intense.

The spectacular playing of the Philadelphia Orchestra three years ago, when the group ap-

peared in Symphony Hall for the first time in 14 years, was prompted by this artistic competition. The Philadelphians, still smarting from the ecstatic praise heaped on the visiting Bostonians under Koussevitzky at the Academy of Music some years ago, where determined to show Hub audiences—and their own hometown patrons—that they too could draw equally enthusiastic acclaim. It was indeed a memorable event.

What will be most interesting to the regular concert-goers will be the way each conductor handles his new orchestra. We can expect not only new aural sensations but visual ones as well. In temperament and method, Munch and Ormandy are diametrically opposed. One could guess that since both organizations are such virtuoso instruments the response to the guest conductors will be swift.

Considerable Difference

This being true we look for Mr. Munch to add a certain brilliance to the Philadelphians' playing and for Mr. Ormandy to bring back a measure of tonal opulence to the Bostonians.

Let us hope that Mr. Munch will carry his Berlioz to the Quaker City and that Mr. Ormandy will bring us his Sibelius.

A comparison of the conductors' methods reveals considerable difference. Mr. Munch's is personal dynamics; he drinks deeply of every note, transmitting every ounce of emotion to his players in the broadest phy-

sical terms who, in turn, mirror his every expression and reaction. At the end of a concert he is exhausted not only because of the physical exertion but also because of the emotional tension he has endured.

Mr. Ormandy's performances seem almost stolid and workmanlike in contrast. His projection of a score is developed fully in rehearsal; the musicians know precisely what to expect from the conductor at the performance. An Ormandy interpretation will remain virtually the same no matter whether it is heard in Philadelphia, Ann Arbor, or Boston. At the conclusion of a concert Mr. Ormandy seems as fresh as when he started and often joins some informal social affair until the wee hours.

SEVENTY-FIFTH SEASON · NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Nineteenth Program

FRIDAY AFTERNOON, MARCH 16, at 2:15 o'clock

SATURDAY EVENING, MARCH 17, at 8:30 o'clock

BEETHOVEN.....Overture to "Coriolan," *Op. 62*

MARTINU....."Fantaisies symphoniques" (Symphony No. 6)

I. Lento; Allegro; Lento

II. Allegro

III. Lento; Allegro

(Composed for the 75th anniversary of the Boston Symphony Orchestra)

INTERMISSION

DVOŘÁK.....Concerto for Violoncello, in B minor, *Op. 104*

I. Allegro

II. Adagio ma non troppo

III. Finale: Allegro moderato

FALLA.....Three Dances from the Ballet "El Sombrero de Tres Picos"

SOLOIST

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Bruno

Leonard Rose will be the cello soloist with the Boston Symphony Orchestra for its weekend concerts.

FANTAISIES SYMPHONIQUES (SYMPHONY NO. 6)

By BOHUSLAV MARTINU

Born in Policka, Czechoslovakia, December 8, 1890

The score is dedicated to Charles Munch, and to the Boston Symphony Orchestra on the occasion of its 75th anniversary. It was first performed January 7-8, 1955, by this orchestra in Boston.

The first movement is dated on the manuscript (which otherwise is dated on the title-page as completed in 1953) "New York, April 25, 1951 — Paris, May 26, 1953." The explanation of this extensive period for the first movement is that it underwent re-writing.

The *Fantaisies* have received an award by the New York Music Critics Circle as the "best new orchestral work" presented in New York in the year 1955. (It was performed at the Boston Symphony concerts there, January 12 and 15, 1955.)

The orchestration is as follows: 3 flutes and piccolo, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

BOHUSLAV MARTINU, who now resides in New York, composed this work at the request of Charles Munch. The score is in three movements, the first episodic, with frequent changes of tempo.

Mr. Martinu, in answer to an inquiry, has been kind enough to provide an explanation of his fanciful title:

"The creation of a piece of music goes through many metamorphoses. Sometimes it is a long way from the composer's first idea to the composer's realization. The idea remains germinating for years, and suddenly one day it pushes itself into the mind of the composer, almost ready to be written. All the changes of the first impulse and all the other elements suddenly take their place in the integrated formation of the idea. But still the creative problem is not finished: then comes the daily work and with it many difficulties which must be solved before the end is reached.

"So when you ask the composer to talk about his work for a program, he is often reluctant and even embarrassed, and he usually tries to avoid doing so. Often the first impulse is already far away, or there are too many of them to enumerate. They may be a part of the composer's private life which he does not like to speak of, or perhaps he does not know how far it is connected with the piece, because the real musical problem takes the place of many other things, which means more than the change of feelings.

"To come to my '*Fantaisies*', there is one reason for this work which is clear and certain for me: I wished to write something for Charles Munch. I am impressed and I like his spontaneous approach to the music where music takes shape in a free way, flowing and freely following its movements. An almost imperceptible slowing down or rushing

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up gives the melody a sudden lue. So I had the intention to write for him a symphony which I would call 'Fantastic'; and I started my idea in a big way, putting three pianos in a very big orchestra. This was already fantastic enough, and during work I came down to earth. I saw it was not a symphony but something which I mentioned before, connected with Munch's conception and conducting. I abandoned the title and finally I abandoned also my three pianos, being suddenly frightened by these three big instruments on the stage.

"I called the three movements '*Fantaisies*,' which they really are. One little fantasy of mine is that I use a few bars quotation from another piece, from my opera *Juliet*, which, to my mind, fitted in perfectly well. That is of the nature of fantasy. I did it somehow for myself because I like the special orchestral color in it, and thinking that I shall never hear my opera again, I could listen once more to these few bars, which I rewrote by memory."

It is interesting to know that Mr. Martinu first considered "Fantastic Symphony" for his title. He may well have changed it in the realization that the suggested comparison with Berlioz would be misleading. It has no close or imitative similarity to that aptly named masterpiece. It has no observable descriptive intent, no "*idée fixe*." It is indeed episodic in form, with a whimsical use of rhythm, or color, while in these respects the fantasy is indebted to no one, but is the composer's own. The work is bound into unity by recurrence and by homogeneity of style. The writing is clear and spare, without complexity of contrapuntal texture. The recurrence is less literal than stylistic. The score is characterized by a constant and prominent melodic line, often vividly backed by rhythmic play, sometimes vigorous and startling, or by a sinuous, chromatic, "color" figure, as that given to the woodwinds at the very opening and several times returning in varied guise.

The first movement opens lento, 9/8, with sustained notes by the trumpets over the curiously rippling figure just referred to. An andante moderato, beginning with the flutes, increases to an allegro (4/4), introduced by an ascending passage for the horns. A nostalgic theme is developed at first by the strings alone; other instruments enter until the full orchestra, still in melodic vein, brings a climax. A sustained note from the oboe introduces a new section. In still another, the violin solo carries a rhapsodic melody to a percussive accompaniment. There is a return to the opening lento section, and a piano ending.

The middle movement is an allegro 6/8. It brings in another "rippling" passage. A reminiscent theme is worked together with a short and vigorous motto in the strings. The climax gives way to a

middle section in 2/4, which builds to another high point, with full orchestral chords. There is a return to the first part, treated more broadly and ending pianissimo.

The finale is a lento in common time. The orchestra opens with a melodic theme (*cantabile*). The low strings propose another singing theme. An andante section in 3/4 is introduced. A clarinet solo leads into still another section (*allegro*) for the full orchestra. There is a lento close whereby the Symphony, as well as its earlier movements, ends softly.

CSM 3-15-56

Leonard Rose to Be Soloist At Symphony This Weekend

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I have never seen such a small crowd at any symphony concert before. Even after intermission, there were large sections of unoccupied seats.

I sincerely hope that the absentees were listening to the broadcast, for the music played was first rate.

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Full of striking effects, bewitching colors and ingratiating themes, set forth with consum-

Music Review

By TUCKER KEISER

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mate craftsmanship, the symphony may well prove to be THE significant score among the newly commissioned pieces. Despite some too eager entrances, Mr. Munch and the orchestra gave the score an exciting reading.

Leonard Rose, cellist, made his first appearance with the orchestra, playing Dvorak's Cello Concerto. That he succeeded in making the concert almost interesting is high tribute to the soloist's artistry; the work, not very stirring even

Symphony Concert

By RUDOLPH ELIE

The repetition of Martinu's "Fantasies symphoniques" only eight or 10 weeks after its first performance proved what a good many people suspected from the outset: it is an imposing contribution to the symphonic literature of the times and an interesting and fascinating work.

On a second hearing, the essentially melodic character of the symphony emerges strikingly. Not that the work is songful in character, for it is of the greatest complexity, both harmonically and rhythmically. Its percussive effects are often startling, its orchestral textures now rich, now lean, but always expressive. Yet there are moments of the sheerest melodic felicity, as in the long passage for the violas in the second movement, or in the charming interlude just before the conclusion.

Sense of Nostalgia

It is in short a work of the greatest musical scholarship, but of musical inspiration as well, often evoking a sense of nostalgia and of the sights and sounds of nature. And, though many of its passages may seem obscure and its overall concept one of quick, fleeting thoughts rather than a sustained development it is certainly appropriate to its title, but it is the fantasy of a sensitive but controlled imagination.

Due to the transportation difficulties, perhaps eight or 10 of the musicians didn't appear for the opening "Coriolanus," and it seems that two didn't make the Martinu either, but I venture to say that only the composer himself (who was present for the occasion) was aware of the absence of one oboe and one horn.

Leonard Rose, formerly first cellist with the New York Philharmonic, made his debut as soloist with the orchestra on this

when new, has faded beyond the power of any great artist to restore. All the beautiful tone, imaginative interpretation and olympian technique in Mr. Rose's performance went for naught because he was licked by Dvorak before he began.

Three dances from de Falla's "Three Cornered Hat" gave Mr. Munch his customary rousing finale. As a B. S. O. Extra, the conductor did a beautiful tango, conducting the first dance.

occasion and demonstrated a remarkable capacity as a virtuoso and as a musicianly artist as well. His tone was superlative, at once of the finest grain and of the greatest expressivity at all dynamic levels.

I particularly admired his great taste. He never overdid anything, whether in terms of a technical display or in emotional persuasion, playing cleanly, straightforwardly and always with the keenest exactitude of intonation. The Dvorak is a little dated, to be sure, its last movement in particular seeming wearisome, but Mr. Rose, an attractive and self-composed young man, gave it a good deal of stature. He was beautifully accompanied by the orchestra under Mr. Munch and was called back to the stage four times.

The concert opened with a good straight reading of Beethoven's "Coriolanus" overture and closed with a colorful and exotic performance of Falla's three dances from "The Three-Cornered Hat."

There were many empty seats due to the blizzard, but by the time the orchestra returns from its tour on Thursday afternoon, March 29, to give Bach's St. John Passion we may confidently expect the blizzard season to be over. Or may we?

BOSTON SYMPHONY ORCHESTRA

Martinu Fantasies Repeated

The Boston Symphony Orchestra played at Symphony Hall yesterday the first concert of the 19th program in the Friday afternoon-Saturday evening series. Charles Munch conducted the following program: Beethoven: "Coriolanus" Overture; Martinu: Symphonic Fantasies; Dvorak: Cello Concerto in B minor (Leonard Rose, soloist, Boston debut); Falla: Three Dances from the Ballet, "The Three-Cornered Hat."

By CYRUS DUGGIN

The blizzard which sneaked up on us yesterday even had its effect upon the Boston Symphony Orchestra and the concert given at Symphony Hall yesterday afternoon. Not only were there sizable gaps of empty seats in the auditorium, but for a time there were some unoccupied chairs on the stage. A few of the musicians had a bad time getting in town, and not until the second half of the program were they all able to be present.

Yet I doubt that this was a factor in what, for the most part, was an off-day for the orchestra. Not that there was any poor playing, but, like the day, the general spirits seemed to be down. Until it came the turn of Falla's delicious and delightful Spanish dances, there was not full measure of the Boston Symphony's incisive dynamics and rich glory of sound. Beethoven's Overture was not what it could have been, either tonally or in drama, and the Dvorak, Cello Concerto, while it went well enough, scarcely had the intensity to rouse one.

All the same, it was a rewarding experience to hear again the Symphonic Fantasies of Martinu, one of the 75th anniversary scores and first performed a year ago last January. It seemed impressive then, and yesterday the score sounded larger and more engrossing still. Here, I think, is music of genuine substance and stature, music of and in this time which yet has the passion, the clear order and the points of repose which not infrequently are missing in contemporary scores—especially the more academic among them.

The curious and startling "whir-

ring" theme which you hear at the outset and then in each succeeding movement, is no eccentricity, but a musical idea of both design and color. The whole of the Symphonic Fantasies are extremely well organized, and though I dislike to use the same imagery Martinu himself used (in the previous book) in talking about Mr. Munch's conducting, I must say that these Fantasies seem naturally and inevitably to "flow" out of one another.

6662-5-17-56
Ovation for Martinu

Mr. Martinu was present yesterday afternoon, and shared conspicuously in a notably sustained ovation from the audience. Seldom is a living composer welcomed so demonstratively.

Leonard Rose, successively first cellist of the N. B. C., Cleveland and New York Philharmonic-Symphony orchestras, is a competent technician and an artist of his instrument. But that, as solo performer, he has any exceptional qualities of personality, was something not proved by his playing yesterday. It was an estimable reading, refined and pleasant, but never more than that. His cello is said to be an Amati. I thought it afforded a peculiarly shrill, muffled sonority. Mr. Rose was cordially received by the Friday audience.

Matters came to life with the iridescent, voluptuous rhythmically impetuous dances from "The Three-Cornered Hat." Here Mr. Munch and the orchestra alike achieved a vigor and a sensual passion which, up to then, had been missing.

Next week the orchestra will go to New York. At the Boston concerts of March 29 (Thursday, by exception, to avoid Good Friday), and 31, Mr. Munch will conduct the St. John Passion of Bach. A chorus from the Harvard Glee Club and Radcliffe Choral Society will participate, and the soloists will be Adele Addison, Betty Allen, David Lloyd, Mac Morgan and James Joyce.

Leonard Rose

By Harold Rogers

Yesterday afternoon's concert in Symphony Hall was noteworthy for two reasons. The first was the return of Bohuslav Martinů's Symphony No. 6, which recently won the New York Music Critics Circle Award as the best new work heard in that city last year. Commissioned by Charles Munch for the 75th anniversary of the Boston Symphony, its premiere was heard in Boston a year ago in January.

The second event was the debut of Leonard Rose with the Boston Symphony. An outstanding cellist, he has been building a solid reputation for himself in New York and other cities. We hope that his success yesterday will bring him many engagements in Boston.

Since a detailed report of the Martinů symphony was given after its first hearing last year, one need not cover the ground again. The second hearing was indeed something to look forward to, and it is a pleasure to report that first impressions of its success have not been altered. Of the commissioned works heard thus far in the anniversary season, this is the one most likely to be widely played.

Titled "Fantaisies Symphoniques," the three-movement work is somewhat fragmentary but not disparate. It is basically a romantic piece that holds attention by its many singing melodies, and piques the ear

that it offers a good balance between technical display and luscious melodies. But we've heard it three times in a little more than four years.

Well, what to do about it? One might recommend that the cello literature be searched for neglected masterworks. But masterworks are seldom neglected, and research might bring forth something less pleasant than the Dvořák. Take the Elgar Concerto in E minor, for instance, revived last year by Maurice Eisenberg. Without the Dvořák we might have nothing.

Leonard Rose has about everything one could wish for in musical equipment, including an Amati cello. His tone is warm and strong, possessing an opulence that has nothing of sentimentality. His technique is secure, commanding accurate in-

MARTINU

"Speaking of the Man"

Milos Safránek concludes his book on Martinu by describing how this composer, who "in everyday life gives the impression of being shy, polite, indulgent towards the weaknesses of his fellow men," could rise to "fury" when at a rehearsal in Prague his "The Miracle of Our Lady" was being mangled.

In these outbursts of justified anger I found the true characteristics of Martinu's personality, his deep convictions, and his artistic greatness of stature. Martinu imagines "intensely and comprehensively," as Shelley expressed it in his *Defence of Poetry*; and his imagination is "the great instrument of moral good, the organ of the moral nature of man." He lays aside his own individuality, divesting himself of all personal uncertainty; and, by putting himself into the place of others in the widest sense, comes into the open and reaches a definite impersonal expression of artistic truth, emotionally as well as rationally. In *The Miracle of Our Lady* Martinu does not portray his personal problems, but those of mankind in general — the moral, intellectual, and emotional values common to all. He is firmly opposed to anything that might separate him from the common man. Everything that the egotism of the artist might bring forward to set himself above his fellow creatures — that is not "along the line of an unselfish devotion to the best," is foreign to him. Martinu's greatest realities lie in the values created by relationships; he agrees with modern philosophy that "no part of the living world can be known by itself alone." He is intensely conscious of all the changes of the present times, believing that we are, in the words of Professor Flewelling, only on "the threshold to yet greater truths of a relational world."

And yet in spite of this quality of impersonal detachment Martinu's work is a full expression of himself. No external mandate, no material difficulties — of which he has had more than his share — have ever been able to divert him from his chosen path and artistic goal. He is not lacking in depth or substance, although, because his work is without those superficial effects and meaningless climaxes which to certain critics imply these qualities, he is sometimes held to be so.

Martinu's own opinion is that his music can best be regarded from the point of view of light. The shadows are created by the angles at which the light is projected upon the subject. It is not necessary to create darkness in order to produce light; quite the contrary. And for Martinu light signifies life — "the total push and pressure of the cosmos," as William James has expressed it. To him it does not include isolationism, analysis of the ego, renunciation, self-pity, or the baring of a deep inaccessible soul. It is energy, strength, pure joy, even humor; and, above all, it is faith and conviction. Martinu is in every way a positive man, and his work a living organism. He possesses what Goethe calls "*die exakte Phantasie*," and is firmly in opposition to all Faustism, skepticism, and irony — in a word, to the entire "superman" complex. The "Demon of the Absolute," which for so long haunted romantic music, does not exist for him.

Martinu is firmly convinced that with the end of the present thirty years' war mankind is approaching a new era; and this is anticipated in his work. He believes that this new era — just as after the crusades — will be happier, more poetic, and more chivalrous; that it will bring the true brotherhood of man. He also feels that after the present crisis the arts will rise in all their grandeur, purity, and beauty. In the cause of this new art — this music for man — Bohuslav Martinu is one of the most humble and faithful of workers.

Leonard Rose Soloist in Dvořák Concerto

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with a contemporary overlay of exotic timbres. It is not difficult to comprehend, not as played yesterday under Mr. Munch's adroit and devoted guidance. The composer was in the audience to respond to the hearty applause. *CSM 3-17-56*

It is regrettable that more composers were not able to equal Dvořák's success in composing a popular cello concerto. At times it would seem that we have come to an impasse in programming for this instrument, that whenever a noted cellist comes to Boston we must hear the Dvořák concerto.

Not that it is a bad piece of writing; it is nothing of the kind. It is a cellist's dream in that it offers a good balance between technical display and luscious melodies. But we've heard it three times in a little more than four years.

Well, what to do about it? One might recommend that the cello literature be searched for neglected masterworks. But masterworks are seldom neglected, and research might bring forth something less pleasant than the Dvořák. Take the Elgar Concerto in E minor, for instance, revived last year by Maurice Eisenberg. Without the Dvořák we might have nothing.

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tonation under the most difficult circumstances. He can play with a bite in his tone, or smooth it into silken serenity.

The resulting ovation, in which the musicians participated as much as the audience, brought Mr. Rose back to the stage four or five times.

Mr. Munch opened this romantic program with Beethoven's engaging overture to "Coriolan," and he concluded with one of his electric readings, this time of Falla's Three Dances from "The Three-Cornered Hat." The last dance lost some of its stately majesty through Mr. Munch's spinning tempo, but it was exciting. Of that there was no doubt.

MARTINU

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Milos Safránek concludes his book on Martinu by describing how this composer, who "in everyday life gives the impression of being shy, polite, indulgent towards the weaknesses of his fellow men," could rise to "fury" when at rehearsal in Prague his "The Miracle of Our Lady" was being mangled.

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MARTINU

In 1951, when Bohuslav Martinu had passed his sixtieth birthday, Olin Downes reported an interview with the composer in the New York Times of January 7.

Martinu, back in the twenties, was the pupil in composition of Roussel in Paris. Mr. Martinu has told us that he became impatient with certain academisms of Roussel, who, nevertheless, must have been of the greatest value in Martinu's development.

That development followed a course all its own in a period in which music has never been more restive and various in its tendencies. Martinu's evolution as an artist in these years has been complex. Born in Czechoslovakia, December 8, 1890, he has just passed his sixtieth birthday and his tenth year in America. He has passed through post-Wagnerian, "impressionistic," "neo-classic" influences in composition, kept his head, followed his own path with assurance. His fertility has, if anything, increased over the past. He is obviously at the height of his creative powers. Probably no one of his contemporaries is today producing so much music which finds its way quickly into the repertory.

It could be suspected that this fact connoted a composer who produced easily, fluently and with a dangerous facility. That is not the case. Martinu has a brilliant and practical technic, but he is incapable of an unthorough or conscienceless job. He works very hard, systematically, scrupulously, modestly. He produces so much music because, in the first place, his nature necessitates this. He has to write music. In the second place, he knows his business, and loves it.

Both Martinu and his teacher, Roussel, had important things in common. Both had been for years disciples of impressionism. The strongest influence in Martinu's development in Paris was unquestionably Debussy. But Martinu was soon to turn in directions more classic and masculine and linear in character, also more essentially national. Was Roussel a guiding force in this change or only a confirmative association?

In any event, the second composition in which Martinu gave notice of his revolt from the past was the first of his works to be made known by Koussevitzky in America — the short, vigorous, modernly rhythmed "La Bagarre" ("Uproar") — in which Mr. Martinu has told us he was thinking of a football game.

It was the time when composers, especially in France, were turning avidly to concepts that were rhythmic, linear, uncloudy, and of formal logic. It was the period in which Honegger wrote his witty play of rhythm and symphonic unfoldments, "Pacific 2-3-1"; when Mossolov was writing his steel factory piece, and Prokofieff his ballet "Pas d'acier" ("Steps of Steel"). Yet it is to be said that Martinu was never what one could call a mechanized composer, or one so forgetful of beauty and the emotions of living as to become obsessed by a rhythm or a formula.

There is another aspect of Martinu of which we in America know nothing. The reference is to his operas, none of which have been done here.* What we know is the work of the symphonist and instrumental composer. Martinu has written in most of the known forms in this field — solo pieces, sonatas for more than one instrument, trios, quartets, symphonies. He wrote his First Symphony after he came to America in the spring of 1941. Performed in '42, it met with an exceptional welcome, for its tender and iridescent beauty, harmonic fineness, and lucent, shimmering instrumentation. And it sang what we might call a sublimated Czech song.

This symphony pleased Martinu very much when it was played. However, he looks upon it now as a work of his past. In composing it he used a larger orchestra than he would use today and it might be said that this music was somewhat plumper than the leaner, sterner style that he now cultivates. He is fonder of his Second Symphony, which some reviewers found more obviously, and therefore perhaps

* Since this article was written, *The Comedy on the Bridge* and *The Marriage* have been performed in this country. — Ed.

less distinctively, Czech than the First. The Second Symphony Martinu considers to represent the break between the fullness of the First Symphony and the more concentrated forms that he cultivated later.

"But the Third Symphony," he said, "is my pride. It is tragic in tone, and I was homesick when I wrote it. It is in three movements and it is a very real symphonic pattern. If you have been told by my friends that I am modest, then I tell you that I am not modest." He laughed. "I had in my mind as a model Beethoven's 'Eroica'. I consider it my first real symphony. It is the only one of them not commissioned. The first was commissioned by the Koussevitzky Foundation.

The Second by the Cleveland Symphony Orchestra. The Third I wrote from my heart as a gift to the Boston Symphony Orchestra, which gave the work its first performance. Koussevitzky and that orchestra have done wonderful things for me in the past.*

"My Fifth Symphony. It was written for the Prague Philharmonic Festival of 1946, four years ago. I don't exactly know what I think

* The Fourth Symphony, completed in 1945, was first performed in Philadelphia on November 30 of that year. — Ed.

about it because it is too near to me. But certainly it is a well organized, organic, orderly work. There are very few places in it with which I am not satisfied. The work had a singular experience in Prague. I think the Government there knows for certain that I am what they call a 'formalist.' I was a very great friend of Jan Masaryk. It may have been for political reasons that my symphony in Prague had very bad reviews in the press. But this is interesting, indeed somewhat laughable: it received the first prize of the Czech Academy.

"The Double Concerto for double string orchestra with piano I consider my strongest work. It was written in 1938 at the time of Munich. It is very difficult, in three movements, and, thematically, strongly integrated. It is highly dissonant, but in my own opinion the writing is such that the dissonances sound normal, as a result of the logic of the counterpoint and the development. At the time I wrote it I was in complete isolation in Switzerland, beyond the reach of newspapers, radios or anything but my own ideas and my strongest convictions. The exhibition of international politics that took place at Munich had been a terrific shock and tragedy to me, but I think that I succeeded in putting my emotion into a truly classic form."

He was concerned with the effect of the final movement of his Piano Concerto which Rudolf Firkusny played with the Boston Symphony in Boston and New York in the fall of 1950, on account of certain incongruities in the contents. The last movement of this concerto started out as a polka. Then Martinu received the news of Masaryk's death. Something of this found its way into the last movement of the concerto. We remember the excitement and sudden new impulse in the music.

Many students of Martinu's music believe that it is more truly Czech in its actual substance than it was before he came to America. He said that substantially he agreed. He said that no American could fully realize the freedom of the atmosphere in America, the absolute lack of restriction of act, of thought. This effected in him a certain release, and that release had resulted in the crystallization of his utmost creative ideas.

SEVENTY-FIFTH SEASON · NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Twentieth Program

THURSDAY AFTERNOON, MARCH 29, at 2:15 o'clock

SATURDAY EVENING, MARCH 31, at 8:30 o'clock

BACH The Passion According to St. John (In two parts)

Evangelist and solo tenor DAVID LLOYD

Jesus and solo bass MAC MORGAN

Maid and solo soprano ADELE ADDISON

Solo contralto BETTY ALLEN

Peter and Pilate JAMES JOYCE

Harpsichord, DANIEL PINKHAM Viola da gamba, ALFRED ZIGHERA

Organ: EDOUARD NIES-BERGER

HARVARD GLEE CLUB AND RADCLIFFE CHORAL SOCIETY

G. WALLACE WOODWORTH, *Conductor*

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 20th program of the season in Symphony Hall yesterday afternoon, performing Bach's "Passion According to St. John." The soloists were David Lloyd tenor; Mac Morgan, bass; Adele Addison, soprano; Betty Allen, contralto; James Joyce, bass; Alfred Zighera, viola da gamba. Assisting were Daniel Pinkham, harpsichord; Edouard Nies-Berger, organ and the Harvard Glee Club and the Radcliffe Choral Society.

By RUDOLPH ELIE

The wonders of Bach's Passion According to St. John are almost beyond comprehension in the limitless glories of the music itself but even more so in the spirit of religious awe this stupendous music-religious work evoke. Indeed if ever there were a divine musical revelation this is it.

It is the third time Mr. Munch, who approaches this music as if it were a musical altar, has performed it since he reintroduced it in his first year in Boston, and while it may be said there were minor flaws in the performance, it rose to a level of emotional communication that held the audience enthralled in a cough-less contact.

Miracle of Form

The work itself is one to contemplate as a miracle of form and expression. Earlier than the more contemplative Passion According to St. Matthew, which gains its momentum from the development of great choral fantasies drawn from the chorales, the St. John Passion is a series of vivid scenes as in a drama. And as the drama is the narrative of Christ's arrest, trial and Crucifixion it is of unparalleled significance.

These scenes sometimes violently intrude on the narrative of the Evangelist, are often mob scenes: the crowd howls Pilate down as he tries to understand its fury; it demands the death of Christ in terrifying outbursts; it accuses and mocks and fall silent only after its murderous mission is accomplished. Between these outbursts are scenes of lyric meditations by personalities viewing the action from the distance of ages, contemplating the tragedy of the action.

These are less liturgical in character with their ornate obbligatos but Bach's piety shines through in every line. In the complete version of the work, Bach stalls the movement of the Passion itself with too many arias, and if it weren't for the presence of the Evangelist to pick up the thread a contemporary audience might lose contact. So it is that cuts are not only permissible but obligatory, and it seemed to me that Mr. Munch, who omitted eight or ten numbers not only did just the right thing but chose the right omissions. Even so the running time of this work is well over an hour and a half. Yet so gripping the narrative and so complete the musical communication it didn't seem in the least over long.

Cast of Soloists

The cast of soloists was exceedingly distinguished. David Lloyd's Evangelist is a remarkably effective conception as he conveys, in a fine, clear and beautifully grained tenor, the emotional involvement of the narrator as if he were there. He sang his arias beautifully, too. Adele Addison could not have been more perfect as she captured the poignancy of her arias and Betty Allen sounded well, though she might have had a little more force of expression. Mac Morgan gave the role of Jesus great expressivity, singing in a warm, rich baritone, and James Joyce was a powerful, fine sounding singer in the roles of Peter and Pilate. It may be added that the viola da gamba of Alfred Zighera was of unearthly beauty.

I was not quite so impressed with the chorus in this performance. Its traversal of the music was letter perfect and it had flexibility and tone, but the soprano attacks were occasionally less than we have come to expect of this body of singers and there was imbalance from time to time. Other reservations may be made about the harpsichord in the great lute accompaniment of one of the arias, as it could hardly be heard at all, and about the organ, which ciphered frequently in the first half. Otherwise this was a memorable experience.

Leonard Bernstein returns next week in a program of Mozart, Moeves and Prokofieff. Jesus Maria Sanroma will be the soloist in Stravinsky's Capriccio.

Bach's St. John Passion Sung

6/3/30/56

The Passion According to St. John by Johann Sebastian Bach, is presented this week by the Boston Symphony Orchestra, taking the whole of the 20th program in the "regular" series at Symphony Hall. Charles Munch conducts. The choruses are the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. The soloists are Adele Addison, soprano; Betty Allen, contralto; David Lloyd, tenor; Mac Morgan, baritone, and James Joyce, bass. Harpsichord: Daniel Pinkham. Viola da gamba: Alfred Zighera. Organ: Edouard Nies-Berger.

By CYRUS DURGIN

Charles Munch has resumed, this year, his admirable custom of presenting one of the J. S. Bach Passions at the Boston Symphony Orchestra concerts, which occur just before Easter. In the years 1954 and 1955 it was not feasible to program either of these master-works. The St. Matthew Passion having been done in 1953, it is now the turn of the St. John Passion. The afternoon concert of the series was by tradition moved ahead to Thursday to avoid giving it on Good Friday. The evening performance will be as usual on Saturday.

As I have noted before, the music of Bach, especially his religious music, seems to emphasize a side of Mr. Munch less evident in the general run of the symphonic repertory. It is almost what one might call a "German" side; the volatile temperament of the conductor is noticeably subdued to the reverent style of Bach, and all proceeds with the greatest of dignity in a truly devotional mood.

On such occasions, moreover, Mr. Munch will acknowledge no applause; he left the stage at intermission and at the conclusion of the Passion, without bowing to the audience, and he did not return. Most of the listeners respected his views, and did not applaud, but as always at a public gathering, there were some who could not restrain their urge, and you heard a flurry of handclapping. That, apparently, is one of the unalterable facts of life.

Unfortunate Failings

The manner and the mood of this performance of the St. John Passion were wholly suitable, but several things went wrong. Musically this was not the best or the smoothest account of the work we have heard. The chorus was very good, as you might expect from Wallace Woodworth's meticulous preparation. They sang well in rhythm and in dynamic shadings. Their tone was clean, clear, youthfully bright if not of enough weight where the music was soft. It takes adults to manage that.

Yet, somehow the chorus as well as everyone of the soloists had bad moments with the pitch, not in long stretches but enough to be evident. There was also, near the beginning a sustained "cipher" tone in the organ—something always unpredictable with this complex instrument—and Mr. Nies-Berger was put to it to eliminate the disturbing sound.

Mr. Lloyd has developed a superb mastery of style, over the years, in singing the narrative role of the Evangelist. It is an explicit style, and properly dramatic, yet well within the general manner of Bach. Expressively, Mr. Lloyd was again splendid, although his tenor resonance frequently showed a very wide vibrato which prevented the pitch from being exact. **Second Arias Best**

Miss Addison had her difficulties with her first aria, and she was not always on the beat with the orchestra. Her second aria went much better in all respects. Miss Allen, who has a fine, dark-colored voice, also was more successful with her second aria than in

her first. "Es ist vollbracht" she delivered with true nobility. Mac Morgan and James Joyce—the latter appearing for the first time with the Boston Symphony—were satisfactory in their parts, although they, too, were occasionally wide of the pitch.

The St. John Passion, shorter, more compact, more dramatic and having less monumental grandeur than the St. Matthew Passion, requires only a few minutes more than a conventional symphony concert. It was interesting to note that some of the audience left, as some always do, before the end, but that most remained.

The afternoon was not without extraneous and unwelcome incidents. They were four heavy rumbles from somewhere which momentarily distracted attention. A photographer (by his jacket a college youth, not a professional) got into the first balcony and was about to get a picture during the final chorus, when an usher adroitly removed the flashbulb from the mechanism.

Next week Leonard Bernstein will be guest conductor, and Jesus Maria Sanroma piano soloist in the Capriccio of Stravinsky. The other numbers will be Mozart's A major Symphony (K. 201), Fourteen Variations for Orchestra (first Boston performances) by Robert Moeves, and the Fifth Symphony of Prokofieff.

Bach's St. John Passion Under Direction of Munch

By Harold Rogers *CSM 3-30-56*

This Easter Charles Munch has resumed his practice, set aside for several seasons, of performing one of the Bach Passions, either according to St. Matthew or to St. John. This year he has chosen the St. John. Yesterday afternoon in Symphony Hall there was no applause after the first part, and only sparse applause after the second. This was appropriate and understandable. Mr. Munch succeeded so well in evoking the deep spiritual qualities of the work that his listeners did not wish to dispel the devotional mood.

The choral forces, as usual on these occasions, were the Harvard Glee Club and the Radcliffe Choral Society, trained to near perfection by their conductor, G. Wallace Woodworth. Only one entrance was tentative and ragged. Otherwise these college singers responded to Mr. Munch's guidance with chorales that floated serenely on a buoyant tone, or with dramatic commentary, incisively enunciated, on Jesus' trial and crucifixion.

Edouard Nies-Berger was put to some consternation during the first part when the Symphony Hall organ developed a cipher, a note that wilfully insisted on having its off-harmony way. He couldn't locate the stop that controlled it until the intermission, and then he weeded it out.

The five soloists, all of superior quality, were headed by David Lloyd, who carried the burden of the singing as the Evangelist. It was a joy to hear his lucid, ringing tenor again, since his Boston appearances have been rather rare in recent seasons. Adele Addison, who has had three major Symphony Hall appearances since Christmas, sang the soprano solos with her usual eloquent musicality and spiritual insight.

Mac Morgan sang the words of Jesus with dignity and the artistic use of his rich baritone. His handling of the phrase, "It is finished," was especially impressive and meaningful. If Betty Allen's contralto arias were less imbued with the inner meaning of the words, the gorgeous quality of her voice offset much by way of compensation.

The roles of Peter and Pilate were sung by James Joyce, a basso we know well through his many roles with the New England Opera Theater. There was added interest, therefore, in hearing him yesterday as a serious oratorio singer, rather than a buffo, and the results were commendable on all counts. His voice is powerful, accurate, and of pleasing tone. Mr. Munch will conduct a second performance Saturday night in Symphony Hall.

SEVENTY-FIFTH SEASON • NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Twenty-first Program

FRIDAY AFTERNOON, APRIL 6, at 2:15 o'clock

SATURDAY EVENING, APRIL 7, at 8:30 o'clock

LEONARD BERNSTEIN, *Conductor*

MOZARTSymphony in A major (K. 201)

- I. Allegro moderato
- II. Andante
- III. Minuet
- IV. Finale: Allegro con spirito

MOEVSFourteen Variations for Orchestra
(First performance in Boston)

STRAVINSKYCapriccio, for Piano and Orchestra

- I. Presto
- II. Andante rapsodico
- III. Allegro capriccioso, ma tempo giusto
(Played without pause)

INTERMISSION

PROKOFIEFFSymphony No. 5, *Op.* 100

- I. Andante
- II. Allegro moderato
- III. Adagio
- IV. Allegro giocoso

SOLOIST

JESÚS MARÍA SANROMÁ
Mr. SANROMÁ uses the Baldwin Piano

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LEONARD BERNSTEIN (born in Lawrence, Massachusetts, August 25, 1918) attended the Boston Latin School and then Harvard College, graduating in 1939. He was at the Curtis Institute of Music in Philadelphia for two years, where he studied conducting with Fritz Reiner, orchestration with Randall Thompson, and piano with Isabella Vengerova. At the first two sessions of the Berkshire Music Center at Tanglewood, he studied conducting with Serge Koussevitzky. He returned as his assistant in conducting in the third year of the school, 1942, and joined the faculty in the same capacity in 1946. He has appeared with many orchestras here and abroad as guest conductor. He was director of the New York City Symphony, 1945-48. In the last two seasons he has conducted concerts of the Symphony of the Air. He has written the Symphony *Jeremiah*, the ballets *Fancy Free* and *Facsimile*, the operas *Trouble in Tahiti* and *Candida* (not yet performed), *The Age of Anxiety* for Piano and Orchestra, a Serenade for Violin and Orchestra, and the Broadway musicals *On the Town* and *Wonderful Town*.

FOURTEEN VARIATIONS FOR ORCHESTRA

By ROBERT W. MOEVS

Born in La Crosse, Wisconsin, December 2, 1920

This set of orchestral variations was composed by commission of the Koussevitzky Music Foundation and is dedicated to the memory of Serge and Natalie Koussevitzky. It was first performed on February 3, 1956 by the Symphony of the Air in Carnegie Hall in New York under the direction of Leonard Bernstein.

The orchestra consists of 2 flutes and piccolo, and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, small drum and snare drum, cymbals, tam tam, and strings.

THE Fourteen Variations for orchestra are composed on an original theme which is characterized by an inherent motive with an octave leap in the first three measures. The variations are continuous, the fifth traversing a fugato, the tenth bringing the climax, the final one restating the theme with an increased orchestra.

Robert Moevs took an A.B. degree at Harvard in 1942. After service in the war as pilot in the Air Forces, he studied with Nadia Boulanger from 1946 to 1951. He then returned to Harvard to take a Master's degree in music, studying with Walter Piston and Archibald T. Davison. He was awarded a Prix de Rome and studied in that city until 1955. In Rome he composed several works, including these Variations. He is now on the music faculty at Harvard.

JESÚS MARÍA SANROMÁ was born in 1903 in Puerto Rico of Catalanian parents. He was sent to the United States by the Puerto Rican government in 1917 and studied at the New England Conservatory of Music in Boston. Later teachers included Mme. Antoinette Szumowska, Alfred Cortot and Artur Schnabel. He was soloist with the Boston Symphony Orchestra for a number of seasons, his repertory including new concertos by Toch, Falla, Ravel, Dukelsky, Piston, and earlier works as well. Stravinsky's *Capriccio* he introduced on December 26, 1930. Mr. Sanroma now makes his home in Puerto Rico, visiting this country for annual tours. His last appearances with the Boston Symphony Orchestra in Boston were on October 22-23, 1948, when he was heard in Ravel's Concerto.

Music in Review

By TUCKER KEISER he is not a mere cheer leader Leonard Bernstein returned and his every movement is to the podium in Symphony graceful. *Post 4-7-56* Hall, after an absence of four The concert began with a years, to lead the Boston Sym- warm and graceful reading of phony in an unofficial tribute Mozart's Symphony in A ma- to the memory of Serge Kous- jor (K.201), which hardly put sevitky. With the exception the audience in the proper frame of mind to listen to Moevs' of Moevs' Fourteen Variations of mind to listen to Moevs' for Orchestra, all the pieces Fourteen Variations. played were associated with the This is a curious work util- Koussevitzky regime—and, of izing a much too complicated course, Mr. Bernstein, himself, theme for its own good. The is the late conductor's star dissonance is brutal, the or- chestration intense, and the protegee. The performance hit with an craftsmanship complex. It is explosive impact, coming as it not "pretty" music, yet its mas- did in a season that has been sive strength and energetic lamentably routine. Not that speech compel attention with this 75th anniversary hasn't almost horrifying fascination. witnessed some genuinely stir- The composer must be a very ring moments, because it has, angry man. but we have had no particular Another Boston favorite, program that has been aurally Jesus Maria Sanroma, joined exciting until this one. forces with Mr. Bernstein and Bernstein understands con- orchestra to give a jocularly temporary music, and he has the whimsical reading of Stravin- ability to draw every nuance, sky's "Capriccio." every dissonance, and every The concert closed with an decibel of sound from these exhilarating performance of scores. His podium manner is Prokofieff's witty and urbane graphic, to put it mildly, but Symphony No. 5.

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Symphony Concert

The Boston Symphony Orchestra, Leonard Bernstein conducting, gave the 21st program of the 75th season in Symphony Hall yesterday afternoon. The soloist was Jesus Maria Sanroma. The program: Mozart: Symphony in A (K. 201); Moevs: Fourteen Variations; Stravinsky: Capriccio; Prokofieff: Fifth Symphony No. 5.

By RUDOLPH ELIE

It isn't a very nice thing to welcome Leonard Bernstein back for a brief appearance as guest conductor with a little reproach, but it seemed to me he came up with a program yesterday afternoon devised largely to weary the spirit of the most dauntless.

Aside from the Mozart, which is a perfect gem, he offered three contemporary works, each interesting in its own right but mutually destructive when lumped together. And it all went on much too long. It may well have been a temporal accident, in that Jesus Maria Sanroma could not appear on a later program and Mr. Bernstein didn't want to sacrifice the Boston debut of Moevs' Variations, but the results were not any too happy from an esthetic point of view.

Moevs' Fourteen Variations for Orchestra disclosed from the outset a powerful musical mind at work. There was about it, it is true, a faint sense of the orchestral exercise as if the composer were still feeling his way, and there was also a good deal of what seemed to me unnecessary shrillness in the instrumental clashes.

Using a brief, angular motto that appears again and again as a sort of point of reference, the composer has displayed great

ingenuity in the handling of his materials. The build-up to the climactic tenth variation is exciting to a degree, while the two ensuing variations are both charming and arresting. The work as a whole was arresting, in fact, often suggesting the Moussorgsky of "Pictures at an Exhibition" though of course in a wholly different musical language. Mr. Bernstein, who may have been just a little soft with Mozart, gave it a vivid reading. The composer was in the audience and was very well received.

Heart Warming

The return of Jesus Maria Sanroma in Stravinsky's Capriccio, a work he introduced to American audiences in Boston in 1930, was a heart-warming occasion. He has been too long away, and he played for his numberless friends in Boston with great elan and force. The work, when insulated with older works, is delightful, but under the circumstances of following such a high-pressure work as Moevs' Variations, its rhythmic piquancy and its melodic dexterity do not emerge. Mr. Sanroma, who appears not to have changed at all in his years in his native Porto Rico (eight, to be exact), demonstrated a mature and a persuasive art, his formidable technique having matured with it.

I have never been won over to Prokofieff's Fifth Symphony. On its first performance late in 1945 I find my reactions were mixed but mostly unfavorable. I liked the scherzo then and I do now: it is Prokofieff at the very top of his form. But the opening movement, after a lovely start, is over-written and its themes are often banal. The slow movement, a Beethovenate adagio, loses its way, and the finale turns to sheer bombast. The program tells us the composer wrote it in a month. I can well believe it, for he seems to throw everything into it. It is a perfectly legitimate procedure of course, and many masterpieces have been completed in an even shorter time. But it would seem the Prokofieff failed to cull out the dead wood, the redundancies, the toppling dimensions of the symphony, which for a man celebrated for the economy of his means in other works, is not easily comprehended.

In any case Mr. Bernstein, who conducted the work from memory, is obviously convinced of the validity of the utterance, and

pantomined its emotional stresses with great physical abandon, not failing, however, to cue the orchestra with astonishing clarity. For its part, the orchestra responded with a dazzling virtuosity.

Bernstein Leads Moevs Music

Leonard Bernstein is guest conductor of the 21st program of the Friday afternoon-Saturday evening series of the Boston Symphony Orchestra, at Symphony Hall. The program: Mozart: Symphony in A major (K. 201); Robert Moevs: Fourteen Variations for Orchestra (first performances in Boston); Stravinsky: Capriccio (Jesus Maria Sanroma, piano soloist); Prokofieff: Fifth Symphony.

By CYRUS DURGIN

The multifariously gifted Leonard Bernstein has returned as guest conductor of the Boston Symphony, his first such appearances since 1952, bringing with him a score by Robert Moevs, who is a member of the music faculty at Harvard. This is the Fourteen Variations for Orchestra, new to Boston and commissioned by the Koussevitzky Music Foundation.

The 35-year-old Mr. Moevs (whose name rhymes with raves), is, as we have known from certain small pieces already performed here, a man of talent and of learning. His Variations make sense and logic, and they can be counted off as each begins, though the musical fabric shows scarcely a break between any of them. His theme is individual, with its dominant features a sustained trill followed by a downward octave leap.

Perhaps, however, this theme is not inherently suitable for variation, for while the numbers have definite points of interest, there is nowhere near enough variety in figuration, not enough in harmonic foundation, and very little in orchestral color. It is one thing to write variations, each separate and each with a close; it is another and a much more difficult thing to create a continuous fabric, which is what Moevs has attempted.

A Growing Talent

That the Variations are, candidly, monotonous; that his scoring seems to jump from a thin chamber-music manner to heavy full orchestra, and that there is little inward motion, need not discourage the composer. He was present yesterday, and was politely received. Another time he likely will have written better music which will garner more applause. Of his yet unmaturing talent, there is no doubt.

Very much like old times it was to hear Jesus Maria Sanroma giving a crisp, clear, rhythmically ebullient performance of the piano part in Stravinsky's Capriccio. Mr. Sanroma, in Boston, has a special identification with the piece, for he played it several

times in the days of Koussevitzky. Yesterday's performance, orchestrally and in solo, could hardly be bettered. I had never enjoyed the Capriccio very much until now; it used to seem dry and not at all the peculiar blend of classic directness and a light romantic style that it is. Perhaps Bernstein heightened the flavor of it all. Or, more likely, I at last have grown into the music. At any rate, it was sheer delight.

Mr. Bernstein has grown as a conductor. He still looks boyish, and he still dances on the stand, and his gestures still remind you of Koussevitzky. But what the ear receives is the proof of approaching maturity. He has not yet achieved the height of real simplicity: Mozart he conducted, phrased and accented too elaborately, the first movement was a hair too slow and the second a hair too fast.

A Tour de Force

But what Bernstein can do with such a demanding and complex work as the Prokofieff Fifth Symphony! Here was a mastery of technique and expression in the highest degree. The orchestra played superbly for him, with a tone of loveliness. This work of Prokofieff is music of genuine stature, overlong to be sure, but superb in its melodic invention, deeply moving emotionally, and in the dimensions of its form of a size you could call huge.

To conduct it as Bernstein did, with obvious knowledge of the score from start to finish, with such accurate style, such drive, force, architectural sense, and such beautiful command of details, including those difficult matters of rhythm; to do this takes enormous ability. His performance was a tour de force, thoroughly meriting the applause and the cries of "Bravo!" it received. But I do wish he would stop dancing, for it detracts from the excellence of his work. A conductor ought to be expressive down to the waist, and from there to his feet as rigidly motionless as possible!

Next week Charles Munch will conduct Tchaikovsky's "Francesca da Rimini"; the Prokofieff Violin Concerto in G Minor (No. 2), with Zino Francescatti as soloist, and the Brahms Double Concerto, with Mr. Francescatti and Samuel Mayes, first cello, as soloists.

By Harold Rogers

Leonard Bernstein has returned to Symphony Hall after a four-year absence, trailing clouds of Koussevitzkian glory. He has set up a program—substantial, emotional, and musically exciting—which he calls "a sentimental tribute" to the former conductor of the Boston Symphony Orchestra.

Most of Mr. Bernstein's listeners were doubtless carried back to an earlier day when the proceedings at Symphony Hall, however great or small, were infused with a powerful sense of the dramatic. This aura prevailed yesterday afternoon, and there is every reason to believe it will continue during Mr. Bernstein's guest appearances tonight, Sunday afternoon, and Tuesday night.

He opened with one of Koussevitzky's favorite Mozart symphonies—the A major, K. 201—and gave this adroitly fashioned little gem a tender traversal. From this point, however, we stepped irretrievably into the 20th century, and the going was great.

This contemporary parade was led off by a work new to Boston—the Fourteen Variations for Orchestra by Robert Moevs (pronounced to rhyme with raves)—a young composer on the music faculty at Harvard. It is heartening to see a name from the younger generation of Boston composers on the program, something that should occur more often in this eminently musical community.

Mr. Moevs has spent five years under Nadia Boulanger's guidance, plus some time in Italy on a Prix de Rome. His music, to judge by this one composition, is not in the least precious, as happens to be the

case with many of "the Boulangerie," Aaron Copland and Walter Piston being notable exceptions.

Mr. Moevs is an imaginative composer, one who is going places with a will and an uncompromising way. His audience yesterday was friendly in its response, if not overjoyed; but his Variations show clearly that he is the kind of composer who will win supporters to his cause.

His writing is forceful and granitic; his harmonies are pungent; his rhythms frenetic; his climaxes built with unremitting tension. He makes deft use of measured silence (and Mr. Bernstein made dramatic use of every rest). He revels in ostinato effects that are almost mechanistic in their increasing momentum. Through an additive construction he builds one climax to an almost unbearable emotional impact.

On the other hand, he can achieve flights of lyricism. He can be pensive, even apprehensive. There are plateaus of troubled waiting. In one variation he deftly tosses a short rhythmic fragment like a ball from choir to choir. This work was commissioned by the Koussevitzky Music Foundation. He is a composer worth his salt.

Jesús María Sanromá made his 29th appearance with the Boston Symphony as a soloist in Stravinsky's Capriccio for Piano and Orchestra. His conception seems to have mellowed somewhat from his recorded performance, made a good 15 years ago, but in the climaxes his finger work produced dazzling effects. His playing was altogether ingratiating from first to last, and the work itself holds enduring charm.

As for Mr. Bernstein, it was evident that a deeper maturity has come into the work of this most gifted musician. In the past he has been criticized for his virtuosic style, especially when it draws attention away from the music.

There were times when this happened yesterday, but not until he became involved with the inspiring score of Prokofiev's Fifth Symphony. By and large his gestures are now musically justified, if sometimes overly graphic. He knows what he wants, and he knows how to

get it. In the Prokofiev he let nothing fall to the ground. He extracted the last ounce of emotion from every effect, and he won a justified salvo of bravos.

SEVENTY-FIFTH SEASON · NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Twenty-second Program

FRIDAY AFTERNOON, APRIL 13, at 2:15 o'clock

SATURDAY EVENING, APRIL 14, at 8:30 o'clock

TCHAIKOVSKY....."Francesca da Rimini," Orchestral
Fantasia after Dante, *Op. 32*

PROKOFIEFF.....Violin Concerto No. 2 in G minor, *Op. 63*

- I. Allegro moderato
- II. Andante assai
- III. Allegro ben marcato

INTERMISSION

BRAHMS.....Concerto in A minor for Violin and
Violoncello, *Op. 102*

- I. Allegro
- II. Andante
- III. Vivace non troppo

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ZINO FRANCESCATTI

YEARS after Paganini's death, the father of Zino Francescatti studied violin with Sivori, then the only surviving Paganini pupil. The father, leaving Italy and becoming a naturalized Frenchman, played for years as 'cellist at the Marseilles *Opéra*, and in that city Zino was born August 9, 1905. Zino Francescatti learned to play the violin from his father as a small child and gave his first recital at the age of five. By these circumstances, Zino Francescatti can trace an unbroken thread of tradition handed down from the Genoese phenomenon.

Francescatti's mother was a violinist. His wife, *née* Yolande Potel de la Brière, is a violinist likewise, though no longer professionally active. Francescatti toured Europe extensively before he first came to the United States in 1939. He appeared with this Orchestra October 27, 1944, in Paganini's First Concerto; on March 31, 1950, in Bach's Concerto in A minor, and Saint-Saëns' Concerto No. 3; and on April 23, 1954, in Beethoven's Concerto.



SAMUEL MAYES

SAMUEL MAYES is the grandson of a Cherokee Indian. His father was a first cousin to Will Rogers. Born in St. Louis, Samuel Mayes studied there and at twelve went to the Curtis Institute of Music in Philadelphia, where he studied with Felix Salmond. He was nineteen when he joined the Philadelphia Orchestra. It was in 1948 that he became the first 'cellist of the Boston Symphony Orchestra. As soloist with this Orchestra he has been heard in the Concerto by Boccherini in B-flat and the Concerto by Kabalevsky.



Zino Francescatti will be the violin soloist at the concerts by Boston Symphony Orchestra this afternoon and Saturday night

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Violinist Heard in Brahms And Prokofiev Concertos

By Harold Rogers

We are grateful for superb violinists wherever we find them—whether in the Soviet Union, the home of David Oistrakh, or in the United States, where we have Isaac Stern and Zino Francescatti. If there were any reason to offer a challenge to Mr. Oistrakh, it is likely that Mr. Francescatti is the man to do it.

According to their disks, the two men have much in common in tone and technique; and when Mr. Francescatti appeared as soloist yesterday afternoon with the Boston Symphony, he was again impressive for his stylistic elegance. Perhaps he does not play with Oistrakh's bravura, but he knows the power he can gain by restraint.

He was heard in two works—in Prokofiev's Violin Concerto No. 2 in G minor, and in Brahms' Concerto in A minor for Violin and Violoncello. For the latter he was joined by Samuel Mayes, first cellist of the Boston Symphony, and we heard a pair of beautifully matched soloists.

This Prokofiev Concerto is almost the antithesis of his Fifth Symphony, conducted by Leonard Bernstein during a recent visit. For the Fifth the composer used an augmented orchestra for an augmented sound, and its aural magnificence still rings in the memory. For this violin concerto, however, he scaled the orchestra down to classical dimensions, and he also treated the work in a quasi-classical style.

Mr. Francescatti, too, reined in his resources to illuminate the graceful phrases, the lacy fig-

ures, the songful moods. The middle Andante was buoyant with his sustained singing tone.

This is not a well-known concerto, nor is it dramatic in the popular sense of the Scythian Suite or "Lieutenant Kije." If it were the only concerto on a program, one might feel a bit cheated—not that it lacks musical substance. It lacks virtuosic intensity. *45m 4-14-54*

Charles Munch's programming was ideal in that it gave us Mr. Francescatti first as the pure artist, and second, as a virtuoso in the Brahms Double Concerto. In the latter his collaboration with Mr. Mayes was on an equal footing dynamically and interpretively. They both have the silken tone and the romantic verve, and they obviously enjoyed the balanced interplay of Brahms' skillful writing. Their listeners enjoyed the total effect.

Mr. Munch, in rare form after his two-week vacation, opened with Tchaikovsky's seldom-heard "Francesca da Rimini," an Orchestral Fantasia after Dante. Though a bit overlong, it is an impassioned piece of writing, redolent of the Italian Renaissance, and Mr. Munch whipped his musicians into a fiery if not altogether polished performance.

Next week Rudolf Firkusny will be the visiting artist in Mozart's Piano Concerto No. 16 in D major, K. 451. The program will include a Honegger work new to the orchestra's repertoire—"Chant de joie"—as well as a revival of his Third Symphony. Mr. Munch will open with Sir Thomas Beecham's arrangement of a suite from Handel's "The Faithful Shepherd."

Charles Munch conducted yesterday afternoon at Symphony Hall the first of the 22d pair of concerts in the Friday-Saturday series by the Boston Symphony Orchestra. The program: "Francesca da Rimini," Tchaikovsky; Violin Concerto in G minor, No. 2 (Zino Francescatti, soloist); Prokofiev; Concerto in A minor for Violin and Cello (Zino Francescatti and Samuel Mayes, soloists); Brahms.

BY CYRUS DURGIN

Where to begin, in telling of the Boston Symphony concert yesterday afternoon. Most politely, perhaps, with the visiting soloist of the week: that exemplary master of the violin, Zino Frances-

catti. Thanks to a most fortunate choice of program, we all heard him twice, in music as far apart in style as in chronology.

First, of course, came the Prokofiev G minor Concerto, now a little over two decades old. Not quite such a devil's magic of technical trickery—as its elder brother in D major, the G minor is yet a demanding, even fearsome, work of virtuosity. But again like its brother, it is also notable modern music, and no empty display piece.

Since the G minor is so fascinating, Mr. Francescatti, one of the great artists of the violin, and the Boston Symphony what it is, the result was a performance whose brilliance defies adequate description. It could have been taken for granted that Mr. Francescatti would deal with the fireworks with all his accustomed flair and dextrous accuracy. That he surely did.

Virtuoso Performances

Those who are familiar with the extremely musical character of his playing also expected and received a performance of exterior grace and inward profundity. Mr. Francescatti, with his lithe bowing arm, could not turn a phrase that was without sheer beauty of sound or some aspect of emotional expression. Nor would he ever distort or otherwise modify the nature of any rhythm.

When he joined with the Boston Symphony's splendid first cellist, Samuel Mayes, in the long and unaccountably neglected Double Concerto of Brahms, Mr. Francescatti had a partner of equal talent. Together, and with a superbly vital and glowing collaboration from Mr. Munch and the orchestra, the two soloists achieved a gorgeous performance of music rich and romantic.

Applause had been generous when the Prokofiev Concerto was ended. But the audience could not wait to acclaim the two soloists—and of course conductor and orchestra, as well—and burst in upon the final chord of Brahms. The ovation that followed was noisy and sustained.

A Most Memorable Day

Taken all together, this was one of the memorable concerts of the season. It was also a study in contrasts, from the heat and tumult of "Francesca da Rimini," through Prokofiev and Brahms. The two concertos, heard in succession, each set off the other. The Prokofiev, with its spare orchestral texture, its melody which is tender but never too sentimental, and its piquant finale with extremely clever out-of-key harmonies, was pleasantly astringent. Brahms' full-bodied work, with its peculiar coupling of classic structure with out-giving romantic ardor, was an equally pleasant antithesis.

You may or may not admire the febrile orchestral fantasia of Tchaikovsky, although as a tone poem it omits no detail of the unfortunate outcome of the afternoon literary sessions of Paolo and Francesca. As interpretation and orchestral performance, Mr. Munch's reading lacked nothing. It was powerful and tender in turn, of the greatest intensity, and it was never coarse. The orchestra showed a richness of color, and a refinement of sonority which were proof that the Boston Symphony again is at its exalted best. Especially was this true of the strings, which have regained their old depth and sheen.

Next week Mr. Munch will present the Beecham arrangement of a Suite from Handel's "The Faithful Shepherd"; Mozart's D major Piano Concerto (K. 451), with Rudolf Firkusny as soloist; Honegger's Third Symphony ("Liturgique"), and "Chant de Joie," the latter new to these concerts.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 22d program of the 75th season in Symphony Hall yesterday afternoon. The soloists were Zino Francescatti, violin, and Samuel Mayes, cello. The program: "Francesca da Rimini".....Tchaikovsky Concerto No. 2 in G minor, Op. 63 Prokofieff Concerto in A minor for Violin and Cello, Op. 102.....Brahms

By RUDOLPH ELIE

It is more than likely that many of the audience yesterday afternoon came away with the impression that this was one of the most memorable concerts of the season. In many ways it was, too, and the reason isn't hard to isolate: A superb performance of Brahms' Concerto for Violin and Cello.

The astonishing thing is that this work hasn't been given at these concerts for 32 years. To be sure, virtuosos do not as a rule team up and tour together, so the opportunities for hearing this work—and a good many others, such as Beethoven's Triple Concerto—are pretty limited. Happily enough, Zino Francescatti, who provided us with an enchanting performance of Prokofieff's G minor Concerto in the first half, did join with Samuel Mayes, the orchestra's virtuoso first cellist for this occasion. The results could not have been happier, for these two personalities blended technically and stylistically to set forth this beautiful work with a radiance of tone and a perfection of phrase.

Two Solo Voice

The Concerto, one of Brahms' final utterances, though dominated by a mood of gentle melancholy save in the rondo finale, presents the two solo voice now in dialogue, again in powerful unison, now in sharp conflict, again in repose. The thematic content, from the opening statement of the solo cello, to the emergence of the noble proclamation in the finale, is Brahms at his

most felicitous level. The sentiment, often colored by Gypsy overtones, never gets out of hand, nor does the composer ever turn to sheer virtuosity for its own sake in the solo voices, though there is virtuosity enough.

It was to be expected that Mr. Francescatti, who is a violinist of the greatest taste and accomplishment, would soar in the performance of the Concerto. Less to be expected was the incomparably fine performance by Mr. Mayes, for it is no easy task to step out of the more or less anonymous position of the orchestral player, even though he be the first desk man, and turn virtuoso. That he would be technically secure in the role was a foregone conclusion, but he displayed the temperamental elan of the solo virtuoso as well, pairing with Mr. Francescatti in a performance marvelous for its unanimity of style. Needless to say Mr. Munch, whose accompanying art is of the highest character, supplied them with a glowing orchestra background.

The Prokofieff Concerto, which is vintage Prokofieff in his finest period, went extraordinarily well. Mr. Francescatti always conveys the impression of complete security, complete mastery of his instrument and himself. He achieves a tone that is alive but that glows as well. And in the slow movement, one of the most beautiful things in all Prokofieff, he reached moments of great expressivity.

"Francesca da Rimini" is not, if the truth be known, very good Tchaikovsky save in the long romantic passage in the middle. The outer sections, depicting the tortures and agonies of the damned as Virgil leads Dante

into the second circle of Hell, depict all right. But it all seems a little distraught and somehow empty of anything but theatricality. It is effective, however, and Mr. Munch gave it the necessary turbulence, in a performance that didn't always seem any too tidy.

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Twenty-third Program

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SATURDAY EVENING, APRIL 21, at 8:30 o'clock

HANDEL.....Suite for Orchestra, "The Faithful Shepherd" (Arranged by Sir Thomas Beecham)

- I. Introduction and Fugue
- II. Adagio
- III. In Tempo di Bourrée
- IV. Pastorale
- V. Finale

MOZART.....Piano Concerto in D major, K. 451

- I. Allegro assai
- II. Andante
- III. Allegro di molto

(First performance at these concerts)

INTERMISSION

HONEGGER.....Symphony No. 3, "Liturgique"

- I. Dies Irae — Allegro marcato
- II. De profundis clamavi — Adagio
- III. Dona nobis pacem — Andante con moto

HONEGGER....."Chant de joie"

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Mr. FIRKUSNY uses the Steinway Piano

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Symphony Concert

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4-21-56
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radiance no other group can duplicate. By some strange Munch alchemy the finale was made to sound uncommonly like Berlioz Hungarian March.

Rudolf Firkusny joined the orchestra for a spirited performance of Mozart's Piano Concerto in D (K.451), heard for the first time at these concerts. The soloist played gracefully and accurately, maintaining a limpid line in the andante. Integration between

piano and band was notable for its nuances.

Honegger's Third Symphony and "Chant de Joie" followed intermission. For all its pretensions, complexities, and detailed program, the symphony is basically unmusical, completely devoid of that emotional impulse which strikes a response in the listener's heart. The conductor, either piqued at the chill audience reaction or rapt in oblivious personal approval, refused to acknowledge the smattering of applause it did receive.

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 23d program of the 75th season in Symphony Hall yesterday afternoon. The soloist was Rudolf Firkusny, pianist. The program: Suite for "Faithful Shepherd" Handel-Beecham Concerto in D (K. 451) Mozart Symphony No. 3: "Chant de Joie" Honegger

By RUDOLPH ELIE

In a gesture few virtuoso pianists would make, Rudolph Firkusny came to town yesterday afternoon to do a little-known Mozart Concerto and one that provided almost no opportunity for a display of pianistic technique. He did it beautifully, too, in a style at once sensitive and radiant.

With this concerto and its two immediate predecessors Mozart began the perfection of his style in this form. It is a style in which the concerto is not a vehicle for virtuoso display, but a perfect fusion of the orchestra and the piano. The orchestra supports, colors and reinforces the solo instrument in a discourse revealing a continuous interplay of the two. One, in short, despite the conventional orchestral tuttis, is not massed against the other. The consequence is a beguiling integration as pure musically as any music ever written.

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This particular work, never heard at these concerts before, is roughly number 15 in the total body of concertos for the piano (There are roughly 26), and it is a happy work throughout. It is not a big work, but one on a smaller scale, and in it the influence of Haydn is very clear. The opening movement is light and gallant, the adagio is untroubled, the rondo jaunty, and it was interesting to note that Mr. Firkusny used the composer's own cadenzas in the two outer movements. This again underlines his integrity in the matter, for most pianists are here tempted to show off their technique in later, more brilliant cadenzas. But the fleetness, clarity and delicacy of his playing was apparent to all.

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The concert opened with Handel's sunny suite from "The Faithful Shepherd," a set of five members arranged in a heavier orchestral scoring by Sir Thomas Beecham. From its stately beginning to its jolly conclusion it is delightful to hear, and it was made even more so in this case by a warm reading by Mr. Munch and a superb flute solo by Mrs. Doriot Anthony Dwyer.

While I was again enormously impressed with Honegger's Liturgical Symphony as a work of the greatest conviction and power, I was again dismayed by the program making that introduced the same composer's "Chant de Joie" next on the program. The Chant is a good, lively piece of perhaps five or six minute's duration, but it totally erased whatever impression the Symphony had achieved and proved only that a man's ups and downs needn't necessarily be offered on the same

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Concerto in D (K. 451) Mozart
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Pianist Plays Mozart Work; Honegger's Third Presented

By Harold Rogers

It was a concert of extremes—of the graces of Handel and Mozart in contrast with the intensities of Honegger.

Charles Munch opened with the suite for orchestra arranged by Sir Thomas Beecham from Handel's opera, "The Faithful Shepherd," and the Boston Symphony traversed its jolly dances, its Arcadian pastorale. No gentle shepherd or shepherdess could hope to tend their docile sheep to lovelier music. Doriot Anthony Dwyer's flute set the air a-shimmer with its sunny melodies.

Rudolf Firkusny then gave us a completely satisfying performance of Mozart's Piano Concerto in D major, K. 451, heard for the first time at these concerts. (It seems incredible that there are piano concertos by Mozart still unplayed by the Boston Symphony.)

Mr. Firkusny does not play Mozart in the crisp, dry manner

chosen by most pianists, nor does he sentimentalize the music in a romantic way. Since the piece was composed for an early pianoforte, Mr. Firkusny treated it pianistically. He used the pedal with proper restraint; his tone was warm and glowing, his scale passages clean and limpid. And his listeners were pleased, of that there is no doubt.

Mr. Munch devoted the post-intermission period to Honegger—a giant among modern symphonists. The composer wrote the last four of his five symphonies between 1941 and his passing last year. In the second, third, and fifth he achieves emotional heights second to none in this century.

His third, the *Symphonie Liturgique* heard yesterday, is not one to please those who resist a high dissonance content, yet never was dissonance more aptly employed. Some listeners feel that contemporary composers use dissonance to express the stresses of our troubled times. In this work Honegger uses it to express the age-old battle between good and evil that goes on in the human heart; and those who know something of this battle also know that it is not accompanied by lyrical and diatonic harmony.

It is a cataclysmic struggle, and in the first two movements the composer establishes an intense aspiration through a marvelous choice of harmonic frictions. The cataclysm is reached in the third and final movement, after which the prayer—"Dona nobis pacem"—is answered by music of great celestial peace. There is no doubt that Mr. Munch has a profound understanding of the inner meanings of this work.

The conductor then brought the concert to an inspiring close with Honegger's "Chant de joie" of 1922. It is a breezy, more harmonious piece, with straws in the wind pointing to the music of the composer's maturity.

BOSTON SYMPHONY ORCHESTRA Munch Conducts Honegger

The Boston Symphony Orchestra played yesterday afternoon at Symphony Hall the first concert in the 23rd pair of Friday-Saturday programs. Charles Munch conducted. The program: Handel: Suite from "The Faithful Shepherd" (arranged by Sir Thomas Beecham); Mozart: Piano Concerto in D major (K. 451; first time at these concerts); Rudolf Firkusny, soloist: Honegger: Symphony No. 3, "Liturgique"; "Chant de Joie" (first time at these concerts.)

By CYRUS DURGIN

The powerful and distinctive music of the late Arthur Honegger seemed to overshadow the rest of the program by the Boston Symphony Orchestra yesterday afternoon. That this should be true, even when the afternoon contained a relatively unfamiliar Piano Concerto by Mozart, is strange, but so matters turned out.

Conservative members of the audience likely turned pale—and some of them did leave after a bit—at the tremendous force and the piercing dissonances of the first movement of Honegger's "Liturgical" Symphony. Those of us with more taste for such a style were impressed, perhaps overwhelmed, with the composer's evocation of a Day of Wrath. This Symphony, as Honegger said, is expression of personal feelings, and the titles of the movements—Dies Irae, De profundis clamavi and Dona nobis pacem—have close association with the character of the music in each.

Applause Spoils Mood

One can but approximate all that was in the composer's mind and heart as he wrote this Symphony; surely it cannot be taken merely as musical sonorities and patterns without losing most of its essence. This is music of strong and deep feeling, expressed in an idiom of modernity, logical and technically expert. I think you can

say it is music of rebellion against certain ugliness of this world, and, in its final movement and the quiet, intimate coda—hope (even if a vain hope) for release from that ugliness. In any event, here you have a work very human, very emotional, and altogether compelling.

Evidently Mr. Munch wished to go quickly from the Symphony into the contrasting "Song of Joy," for he kept his hands in the air and waited just long enough for Bernard Zighera to make his way from piano to his harp. But the impetuous, restless-palmed applauders got the jump, and the seemingly intended effect of sustained mood was ruined.

The "Song of Joy," now about 35 years old and new to these concerts, is an ebullient, healthy short piece all in one aspect and one mood: Joy. It is interesting that the writing for orchestra, bold and full of color and rhythmic strength, is not nearly so subtle as that of the Symphony, which came about 23 years afterward.

Wanted: Less Pedal

Rudolf Firkusny, the soloist of the afternoon, is a fine pianist and a true artist, but not precisely my notion of a first-rate Mozart player. All went well, but a little heavily, a little square-cut and with too much reliance upon that aid to pianistic romanticism, the sustaining pedal. I would have preferred more grace, a lighter approach, and less pedal to affirm the lyrical beauty of the slow movement. This was, however, not a poor performance, but neither was it a fine one. Mr. Firkusny, nonetheless, was cordially applauded.

Mr. Munch and the orchestra, a little coarse of ensemble at the outset of Beecham's heavy-tweed arrangement of Handel, improved in Mozart. With Honegger they were a marvel of tonal splendor and technical precision.

The final concerts of the season, next week, will bring the "Psalm of Praise," by the Boston composer, Mabel Daniels, and Beethoven's Ninth Symphony. The Harvard and Radcliffe choruses will assist, and the soloists will be Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and Mac Morgan, bass.

SEVENTY-FIFTH SEASON · NINETEEN HUNDRED FIFTY-FIVE AND FIFTY-SIX

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 27, at 2:15 o'clock

SATURDAY EVENING, APRIL 28, at 8:30 o'clock

DANIELS A Psalm of Praise, for Mixed Chorus,
Three Trumpets, Percussion and Strings

(Composed for the 75th Anniversary of Radcliffe College; first
performance at these concerts)

BEETHOVEN Symphony No. 9 in D minor, with final
chorus on Schiller's Ode to Joy, *Op.* 125

- I. Allegro, ma non troppo, un poco maestoso
- II. Molto vivace: Presto
- III. Adagio molto e cantabile
- IV. Presto; Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

Chorus of the

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
(G. WALLACE WOODWORTH, Conductor)

Soloists

ADELE ADDISON, *Soprano*
EUNICE ALBERTS, *Contralto*

DAVID LLOYD, *Tenor*
MAC MORGAN, *Bass*

A PSALM OF PRAISE FOR MIXED CHORUS, THREE TRUMPETS, PERCUSSION AND STRINGS

By MABEL DANIELS

Born in Swampscott, Massachusetts

Composed for the 75th anniversary of Radcliffe College this work was first performed by the Harvard Glee Club and Radcliffe Choral Society under the direction of G. Wallace Woodworth in Sanders Theatre on December 3, 1954. In the first performance a piano took the place of the string parts, which were composed later.

THE father of Mabel Daniels, George F. Daniels, was President of the Handel and Haydn Society for many years, until his death. Miss Daniels is a graduate (*magna cum laude*) of Radcliffe College. There she composed two operettas, which were performed by the students. Her training in counterpoint and orchestration was from George W. Chadwick in Boston, and Ludwig Thuille in Munich. On her return from abroad, her book appeared, "An American Girl in Munich; Impressions of a Music Student." Miss Daniels' choral work,

Exultate Deo, composed for the fiftieth anniversary of Radcliffe, was performed twenty-five years ago at the exercises in Symphony Hall. Mr. Woodworth conducted the Radcliffe-Harvard Chorus and members of this Orchestra. It was performed at these concerts on April 15, 1932, and her orchestral prelude, *Deep Forest*, on April 16, 1937. Her choral works are numerous, including the following with orchestra: *Songs of Elfland*, *The Holy Star*, *A Holiday Fantasy*, and *Peace with a Sword (Peace in Liberty)*. The *Song of Jael*, a cantata, was performed at the Worcester Festival in 1940. She has also written choral works with accompaniment of fewer instruments, or a *cappella*. There are numerous instrumental works in chamber forms, many songs and part-songs.

The text for *A Psalm of Praise* consists of passages from the Old Testament:

Hear, all ye kings; give ear, all ye princes;

Let us give praise on this day with psalms of thanksgiving.

Sing aloud with the voice of triumph and joy!

With musical instruments, O come ye with psaltery and the pleasant harp,

O come with flute, with stringed viol and lute,

O come ye with trumpet, with trumpet sound praise to the Lord.
Sing with the dance, pipe and timbrel,
Sing with the dance, drum and sackbut, with cymbals of brass sounding
loudly with dulcimer and shawm.
Let all the people rejoicing praise Him with music and singing,
Let all the people sound with trumpets psalms of thanksgiving unto
God!

Lord, let our prayer come unto Thee;
By Thy wisdom lead, by Thy counsel guide,
Uphold us now and bless us with Thy peace;
Shew us the way wherein we should walk, for without Thee our labor
is vain.
Thou hast been our strength,
Help Thy servants, Lord, who trust in Thee.

Chant to the sound of the viol a psalm of thanksgiving,
Sing aloud with the voice of triumph!
Let us give praise this day to the Lord!



EUNICE ALBERTS, contralto
soloist with Charles Munch
and the Boston Symphony Or-
chestra in Beethoven's Ninth
Symphony which will be given
on Friday afternoon and
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Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 24th program of the 75th season in Symphony Hall yesterday afternoon. The soloists were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor and Mac Morgan, bass. Assisting were the Radcliffe Choral Society and the Harvard Glee Club. G. Wallace Woodworth, conductor. The program:
A Psalm of Praise. . . . Mabel Daniels
Symphony No. 9 in D minor, Op. 125 Beethoven

By **RUDOLPH ELIE**

There is no event in the calendar year I view with more mingled emotions than this, the last regular symphony concert of the season.

On the one hand there is the end of the music season, a long and arduous one for the reviewer who must trot about to musical events three and four or more times a week; on the other the end of the refreshing stimulations of these weekly concerts, which add the special dimension of grateful personal contacts among the listeners as well as the musical communication with the orchestra. The weather may occasionally intrude and the fatigues of the winter season may pile up, but for a brief two hours on a Friday afternoon or a Saturday night, there is repose, respite, re-invigoration. *Herold 4/24/56*

ANNUAL RITE

The final program was but an hour and a quarter long, for it was the annual rite of the Ninth Symphony. But an unusual aspect was the presence on the program of a work by Mabel Daniels, who shares with but six other women the distinction of having her music performed by the Boston Symphony in the whole 75 years of its existence.

It is a curious thing, it has always seemed to me, that music is the one field in all art, indeed in all human endeavor, that women have never achieved a masterpiece corresponding even to those of lesser masters in music. In years gone by the orchestra has played music by Ethel Leginska, Margaret Lang, Helen Hopekirk, Mrs. H. M. A. Beach, Henriette Bosman and Lili Boulanger; it has never repeated it and there is very little likelihood it ever will be revived.

Nor, in its present form, does it seem likely Miss Daniels' very fine "Psalm of Praise" for mixed chorus, three trumpets, percussion and strings, will take its place in the repertoire. By "present form" I mean as a concert hall work; it will undoubtedly have many a performance in its original form with piano, trumpets and percussion, for it is a sound and vigorous work echoing the jubilation of the text from the Old Testament. Its inner part is lovely supplicatory lyric beautifully suited to the mixed chorus, and it ends on a note of triumph. The idiom is personal, makes little use of dissonance, but its contrapuntal lines in the outer sections are somewhat angular in a more contemporary vein. The modulations are free and interesting and, all in all, it is the agreeable product of a lively and gifted mind. Miss Daniels was in the audience and most cordially received.

ENORMOUS WORK

I am always at a loss for words with the Ninth, there being virtually nothing to add to the literature on this enormous work, so it always comes down to the performance. Until the later stages of the melodramatic choral finale, it was a very fine performance indeed. Mr. Munch did the scherzo with particular effect, catching the lightning tempo without rushing and bringing out its heroically playful nuances with great sensitivity. The slow movement was a mood of sombre yet tender lyricism on the highest level of expres-

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Music Review

By TUCKER KEISER

If the listener with notions or preconceptions about Beethoven's Ninth "Choral" checks them at the door, he will have a good time at the symphony concert this week end. Conductor Charles Munch has conceived this work in the broadest possible theatrical terms, both personally and musically.

The conductor has removed all restraint. He shouts, sings, shushes, stamps, leaps and lunges. Beethoven's magnificent music lifts him emotionally into a passionate paeon.

Musically the score emerges as a series of intensely brilliant effects, mounting steadily until the choral finale, a veritable apocalyptic trauma. Tempi are pushed almost beyond physical endurance, details ignored, and whole phrases swallowed in the mad-long rush. Urgency soon becomes overwhelming. The listener is swept along helplessly in the torrent of sound.

The end comes suddenly. The silence itself seems thunderous. The listener is stunned for a moment, then reacts with almost hysterical applause.

The opening "Psalm of Praise" by Mabel Daniels, a short festive piece composed for chorus, string, percussion, and trumpets and written for the 75th anniversary of Radcliffe College, was dwarfed by the Ninth that followed.

Assisting in yesterday's performance was the Boston Symphony, the Harvard-Radcliffe Chorus, and a quartet including Adele Addison, Eunice Alberts, David Lloyd and Mac Morgan.

sion, though it was briefly marred by the entrance of a horn noticeably sharp in pitch.

The finale, which contains what is certainly the most ungrateful part for a solo quartet ever composed, lost its big lines in a fierce driving conclusion, but the chorus was with the conductor every second and sang with elan and a splendid balance, the sopranos this time getting on top and attacking vigorously and cleanly. Adele Addison, Eunice Alberts, David Lloyd and Mac Morgan as the soloists contending with the impossible almost made it seem possible, Miss Addison in particular soaring above the tumult in striking fashion, though the others traversed the notes with equal brilliance.

And so, with bravos and a standing, applauding audience making a demonstration, the 75th season of the Boston Symphony orchestra came to a conclusion in an ocean of sound. It seems, at this moment, a long, long time to October. Sunday night, incidentally, the orchestra will give a concert to benefit its forthcoming European trip, the program consisting of Beethoven's Seventh Symphony and Tchaikovsky's Sixth.

Beethoven Ninth Ends Season

The Boston Symphony Orchestra played yesterday the afternoon concert of the 24th and last pair in the Friday-Saturday series at Symphony Hall. Charles Munch conducted. The program: Mabel Daniels: A Psalm of Praise, for Mixed Chorus. Three Trumpets, Percussion and Strings (first time at these concerts): Beethoven: Ninth Symphony, in D minor. The Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth, assisted. The soloists were Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and Mac Morgan, bass.

By CYRUS DURGIN

Since a Boston Symphony season must come to an end, what better conclusion than the great and visionary Ninth Symphony of Beethoven? Appropriately Charles Munch chose it for the final concerts of the orchestra's 75th Anniversary season, yesterday afternoon and tonight.

The final regular concerts, that is to say, for an extra program will be given at Symphony Hall tomorrow evening as a sort of coda to the Anniversary observances, and to help raise funds for the European tour in the Summer. At this special concert Mr. Munch will conduct the Seventh Symphony of Beethoven and the Sixth, or "Pathetique," Symphony by Tchaikovsky.

During yesterday's performance of the mighty Ninth, I was reminded of a complimentary appraisal of Mr. Munch, said to me privately last week, by an admiring colleague, also a conductor: "He is a true maker of music." This performance was a true making of music. Such a giant score might intimidate some conductors, or, peculiarly, urge them to special effects of displayful eloquence.

"The Long Line" Kept

Not with Charles Munch. Every measure, every page of the Ninth sounded with the devoted simplicity, the precise care for the smallest details, and the continuity from section to section, movement to movement, which is the quality of the man as interpreter. This continuity, known more fashionably these days as "the long line," is of utmost importance to the whole structure—and the interpretation of so long, noble and overwhelming a masterpiece.

Through it all the orchestra really "sang," and the song never failed to touch the heart. All was

in proportion, all sounded with the beauty of a rich, deep sonority; the "recitative" of the finale was cleanly and expressively phrased by cellos and double-basses. Above all these excellences was an intensity of spirit which carried you up into that world of purity and nobility, which is great music.

The difficulties, and they are many and varied, for the vocal parts in the choral finale, are an old story. No doubt a performance of these pages perfect in every way will never be heard from human chorus or soloists. Yesterday the Harvard and Radcliffe singers did exceptionally well. Here, perhaps, is an exception to the rule that mature men and women do better, in tonal volume, than youngsters. Mr. Woodworth's chorus navigated the high notes and the speed with remarkable agility, which, perhaps, a chorus of older people might not have done so well.

Daniels Piece Fine

Of the soloists, the soprano voice of Adele Addison stood out most plainly. But the work of Eunice Alberts was resonant and as musical; David Lloyd dealt with the tenor part admirably, and though Mac Morgan has not yet mastered the smoothness and the flexibility which the opening baritone solo demands, his voice was an integral part of the solid tone when all four soloists were heard together.

The rushing measures of the prestissimo coda, and the concluding D major chord were hardly sounded when a storm of cheers broke from the audience. Applause and cries of "Bravo!" continued as Mr. Munch and the soloists bowed again and again. Then, for him alone, a noisy ovation.

The concert was exceptionally short, for there was no intermission. Mr. Munch happily chose for opening piece a short choral work by the Boston composer, Mabel Daniels, who was present and received cordial acknowledgment from the audience. This was the Psalm of Praise, composed for the 75th Anniversary of Radcliffe College, and which was heard this week in an instrumentally expanded version for three trumpets, percussion and strings.

This is a fine piece, compact, of an Oriental coloring which beautifully reflects the character of the Old Testament text. There is joy in the words and in the vigorous, plangent music. Harmonically, Miss Daniels' writing is bold and brave, of a dissonance which is expressive but not smothering, and altogether logical for the musical conception as a whole. The Psalm of Praise deserves to take its place in the choral repertory.

'Psalm' by Mabel Daniels In Final Weekend Program

By Harold Rogers

There are few works so appropriate for ending a season as Beethoven's Ninth Symphony.

This was Charles Munch's choice for the concluding concert of the Boston Symphony Orchestra's 75th anniversary. With it he set the welkin ringing yesterday afternoon in Symphony Hall, and he will doubtless do so again tonight. There is an extra concert this season—the one scheduled for Sunday night when Mr. Munch will conduct Beethoven's Seventh and Tchaikovsky's "Pathétique."

Exuberant joy was the keynote yesterday, in the titles as well as the music. Mr. Munch opened with the first performance at these concerts of "A Psalm of Praise" by Mabel Daniels, composed for the 75th anniversary of Radcliffe College last year. And the closing choral movement of Beethoven's Ninth, of course, is set to Schiller's "Ode to Joy."

Miss Daniels is the dean of American women composers. Few, if any, have matched her achievement, especially in the

choral field. She is not afraid to be daring, an attribute much in evidence in her "Psalm of Praise." She can set up spare, open-positioned chords, and her discreet dissonances add a dash of contemporary salt.

But the important thing about this work is that it says what it wants to say in no uncertain terms. With texts from the Old Testament the chorus sings of praise, chants of praise, shouts of praise. *CS m 4-28-54*

The orchestra does its share, too, in mirroring the instruments named in the song—the psalter and harp, flute, viol, and lute, trumpet, pipe, and timbrel, drum, sackbut, cymbals of brass, dulcimer, and shawm. What is more, Miss Daniels simplified this Biblical ensemble to strings, three trumpets, and percussion, with a resulting effect, we dare say, as joyous as anything heard in Biblical times.

The excellent choral forces are those trained by G. Wallace Woodworth—the Harvard Glee Club and the Radcliffe Choral Society. For the Beethoven Ninth they were joined by four superb soloists whom we know well in Boston—Adele Addison, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and Mac Morgan, bass. Their voices are matched in opulent timbre and dynamics. They are artists of the first order.

Since the quality of joy was uppermost in yesterday's program, it is the sad duty of this listener to register a few joyless observations. If Mr. Munch wishes to take the second movement—marked Molto vivace and Presto—as fast as these markings permit, then he should discipline his players until they can play the music that fast. There was the confusion of imprecision more than once. On the other hand, Mr. Munch took the Adagio molto so slowly that the woodwind section nearly fell apart during its featured portion.

There is no gainsaying that Mr. Munch adds electricity to nearly everything he puts his baton to, and he added much intensity to the "Ode to Joy" yesterday. But after observing his way Beethoven for seven seasons, it is apparent that he is unpredictable when playing Beethoven's works, and we may as well resign ourselves to this fact.

THE SUNDAY AFTERNOON SERIES

PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six Symphony concerts were given in Symphony Hall on Sunday afternoons. (ARTHUR FIEDLER conducted the concert of December 18; PIERRE MONTEUX conducted the concert of February 19; LEONARD BERNSTEIN conducted the concert of April 8.)

1955, November 6. BEETHOVEN: Overture to *Fidelio*; MILHAUD: Symphony No. 6;

TCHAIKOVSKY: Symphony No. 4 in F minor, Op. 36.

1955, December 18. FRESCOBALDI: *Toccata*, Freely transcribed for orchestra by Hans

Kindler; BEETHOVEN: Symphony No. 8, in F major, Op. 93; RACHMANINOFF: *Rhapsody on a Theme of Paganini*, for Piano and Orchestra, Op. 43 (Soloist, ALDO CICCOLINI); KODÁLY: *Dances of Galanta*.

1956, January 22. BEETHOVEN: Overture, *Leonore*, No. 2; DEBUSSY: *Prélude à l'Après-midi d'un Faune*; HANSON: *Elegy in Memory of Serge Koussevitzky*, Op. 44; BRAHMS: Piano Concerto No. 1, in D minor, Op. 15 (Soloist, RUDOLF SERKIN).

1956, February 19. FREED: Festival Overture; BRAHMS: Symphony No. 3, in F major, Op. 90; D'INDY: *Symphonic Variations, Istar*, Op. 42; STRAUSS: Suite from *Der Rosenkavalier*.

1956, April 8. MOZART: Symphony in A major, K. 201; MOEVS: *Fourteen Variations for Orchestra*; STRAVINSKY: *Capriccio*, for Piano and Orchestra (Soloist, JESÚS MARÍA SANROMÁ); PROKOFIEFF: Symphony No. 5, Op. 100.

1956, April 22. MOZART: Symphony in D major, "Haffner," No. 35, K. 385; TCHAIKOVSKY: *Romeo and Juliet*, Overture-Fantasia; MARTINU: *Fantaisies symphoniques* (Symphony No. 6); FALLA: Three Dances from the Ballet *El Sombrero de Tres Picos*.

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cs m, 4-25-57

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THE TUESDAY EVENING SERIES

PROGRAMS OF THE TUESDAY EVENING SERIES

Nine Symphony concerts were given in Symphony Hall on Tuesday evenings. (RICHARD BURGIN conducted the concert of November 1; ARTHUR FIEDLER conducted the concert of December 20; ERNEST ANSERMET conducted the concert of January 3; PIERRE MONTEUX conducted the concert of February 21; G. WALLACE WOODWORTH conducted the first part of the concert of March 13; LEONARD BERNSTEIN conducted the concert of April 10.)

1955, October 4. BEETHOVEN: Overture, *The Consecration of the House*, Op. 124; HAYDN: Symphony in B-flat, No. 102; RAVEL: *Rapsodie Espagnole*; RAVEL: *Introduction and Allegro* for Harp and Orchestra (Soloist, BERNARD ZIGHERA); RAVEL: *Daphnis et Chloé*, Ballet (Second Suite).

1955, November 1. MOZART: *Eine kleine Nachtmusik*, Serenade for String Orchestra (K. 525); KHATCHATURIAN: Concerto for Violin and Orchestra (Soloist, RUTH POSSELT); MAHLER: Symphony in D major, No. 1.

1955, November 29. BRAHMS: Tragic Overture, Op. 81; MOZART: *Sinfonia Concertante*, for Oboe, Clarinet, Horn and Bassoon, K. 297b (Soloists, RALPH GOMBERG, GINO CIOFFI, JAMES STAGLIANO, SHERMAN WALT); SCHUMANN: Symphony No. 2, in C major, Op. 61.

1955, December 20. FRESCOBALDI: *Toccata*, Freely transcribed for orchestra by Hans Kindler; BEETHOVEN: Symphony No. 8, in F major, Op. 93; RACHMANINOFF: *Rhapsody on a Theme of Paganini*, for Piano and Orchestra, Op. 43 (Soloist, ALDO CICCOLINI); KODÁLY: *Dances of Galánta*.

1956, January 3. MOZART: Symphony in C major, "Jupiter" (K. 551); BERG: *Lytic Suite* (arranged for String Orchestra); DEBUSSY: *Three Nocturnes* (NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DE VARON, Director); RAVEL: *Bolero*.

1956, February 21. FREED: Festival Overture; BRAHMS: Symphony No. 3, in F major, Op. 90; D'INDY: *Symphonic Variations, Istar*, Op. 42; STRAUSS: Suite from *Der Rosenkavalier*.

1956, March 13. MOZART: *Regina coeli*, for Chorus, Soprano Solo, and Orchestra, K. 108; *Ave, verum corpus*, Motet for Chorus and String Orchestra, K. 618; *Vesperae de dominica*, for Chorus and Orchestra, with Soprano, Alto, Tenor,

and Bass Solo, K. 321; FAURÉ: *Requiem*, for Chorus and Orchestra, with Soprano and Baritone Solo, Op. 48.

1956, April 10. MOZART: Symphony in A major, K. 201; MOEVS: *Fourteen Variations for Orchestra*; STRAVINSKY: *Capriccio*, for Piano and Orchestra (Soloist: JESUS MARIA SANROMÁ); PROKOFIEFF: Symphony No. 5, Op. 100.

1956, April 24. HANDEL: Suite for Orchestra, "The Faithful Shepherd" (Arranged by Sir Thomas Beecham); HONEGGER: Symphony No. 3, *Liturgique*; BRAHMS: Symphony No. 4, in E minor, Op. 98.

Complete Program Televised

By Harold Rogers

Last night was a night of "firsts." It was the first time that the Boston Symphony Orchestra gave a concert in the new Kresge Auditorium at the Massachusetts Institute of Technology. It was the first time—and this is even more important—that a complete concert by a major orchestra was televised.

But however entertaining the concert may have been to those who tuned their television sets to WGBH-TV, the music heard in the home could not possibly have matched that heard in the hall. This is because the new auditorium is an acoustical marvel. The orchestral sound heard last night kept the listener in a constant state of wonderment. But not all marvels are perfect, and one question is if this hall is exactly right for a full-scale orchestra.

The auditorium, as many listeners know, is designed with wood paneling at the back of the stage and the sides of the triangular seating area. Large rectangular sound reflectors are hung in two rows, one over the stage and another over the center of the hall. The designers achieved all they set out to do, and even more. The drop of a pin would probably sound larger than life.

Well, it is not difficult to imagine what happens when 104 musicians are placed on stage for a performance of the Berlioz "Fantastic" Symphony, Debussy's "La Mer," and Ravel's "Daphnis et Chloé." One hears this music as he never heard it before. He enters into a world of sound in much the same way as he would step into a world of

crystal. The instruments suddenly come into a vivid focus. The entire orchestra is laid open to the listener, exposed in detail.

It was most fortunate for all concerned that this performance was by an orchestra of the first rank under a conductor like Charles Munch. Any lesser aggregation—any ensemble accustomed to making mistakes—would have been lost, for no mistake can be covered in this hall. The listener would not only perceive the mistake, he would know what instrument made it; and happily one can say that mistakes last night were almost nonexistent.

It was a glorious concert. Mr. Munch conducted three of his favorite works, and he did so with loving care, verve, and an agility that matched the enhanced sound. I have heard him guide these pieces many times, and yet there were things that I became aware of for the first time—because of the ability to hear details while sitting close enough to the orchestra where details could be seen as well as heard.

The sound was constantly exciting—at times too much so. There was, for instance, that passage in the "Dream of a Witches' Sabbath" from the Berlioz when Harold Farberman rang the two great bells. Some listeners felt as if they were right in the belfry.

Climaxes—in all the works and especially at the end of the "Daphnis et Chloé" Suite No. 2—were almost too much for ears to bear. It was not always easy at such times to distinguish between what was musical and what bordered on noise.

But whatever the reservations, the concert was a brilliant success; and the audience showed its enthusiasm by giving Mr. Munch a rising vote of thanks at the close.

An article by Mary Handy, giving a report from the viewpoint of the telecast, will be found elsewhere in this edition.

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Hall Makes Difference

Sound of Orchestra Better at Symphony

By TUCKER KEISER

We had two concerts this past week which demonstrated that places of performance play a decisive role in the success of a musical evening. On Sunday evening Rome's Santa Cecilia Choir, with a European reputation second to none in choral work and a growing reputation in this country through the medium of LPs, made its American debut in Symphony Hall. The following night the Boston Symphony made its first appearance in the new Kresge Auditorium at M. I. T. and became the first major orchestra to televise an entire concert.

Neither group was heard to best advantage. The Santa Cecilia was made nervous by the brilliantly "live" acoustics of Symphony Hall and the Boston Symphony overstrained for effect in the basically dead Kresge Auditorium.

The tonal quality of the choir is much different from that of American virtuoso choirs. The sopranos and altos are inclined toward an edgy brightness; the tenor section has the clarion prominence of a French-trained trumpet section; and the bass section is inclined toward a tubby dullness. The various parts rarely match each other's timbre except in the pianissimo passages. So powerful is the male contingent that with closed eyes a listener could easily believe he is hearing the Don Cossacks.

At the Kresge Auditorium, the Boston Symphony sounded disintegrated. The acoustical system, governed by the banks of "sound clouds" covering the ceiling, forces each part to the foreground with utmost clarity. Resin on the strings becomes a

problem, as does the clanking of keys on wind instruments. Even Mr. Munch's singing and shouting during climactic passages can be heard clearly. Yet a fortissimo chord which should reverberate after the cut-off drops in the hall with a dead thud.

Over TV, however, the orchestra sounded far better than in the hall. Strategically-placed microphones and capable engineers can do wonders in focusing unfocused sound and smoothing out peak levels of intensity. *Post 10-4-55*

MUSIC *BSO*

By RUDOLPH ELIE

On being introduced to the acoustic properties of the new Kresge Auditorium of MIT last May I find I remarked, in noticing "The Creation" that they are "inexorably naked, exposing a high fidelity quality (that will not be kind) to the amateur, the dilettante or the improperly rehearsed orchestra." *Her-10-4-55*

Last night's concert presenting the Boston Symphony Orchestra for the first time in the Auditorium in a program of Berlioz, Debussy and Ravel revealed the further fact that it is not any too kind to the best rehearsed best orchestra and that contemporary acoustic magic unfortunately came a little too late to be reckoned with by everyone from Palestrina to Debussy.

On the bright side it may be said that no more brilliant or more overwhelming sound is to be found anywhere outside London's Festival Hall, that much argued auditorium allowing the sound of an English born player taking his breath to be heard in Row ZZ. In climactic passages, as in the final daybreak of "Daphnis" before the Pantomime, the sensation is that of being present on Minot's light when struck by a tidal wave. It is thrilling to the last degree, and manages to develop a pulsation in common with the tempo. Also, details hitherto unnoticed are exposed: I never had any idea, for example, that the bass clarinet plays such a role in the early phases of the Ravel.

This exposure, however, works both ways. A creaking shoe, a blow through the exhaust valve of a horn, and a noisily turned page becomes a major catastrophe while audience noises meanwhile seem more intrusive. Anything less than absolute perfection of attack in the various choirs all along the line, springs out, too, while the high strings in particular, save under circumstances I couldn't isolate, tend to edginess, the whole to occasional imbalance.

Does the extraordinary brilliance, at once revelatory and hair raising, sufficiently compensate for the acuteness of the exposure? I reserve opinion until I've had a lot more experience listening to music in this hall, but there is no doubt it is a mixed blessing if the emphasis belongs on truly musical rather than acoustical values. There are, after all, a lot of things Beethoven didn't know about acoustics.

but he knew enough to make his music sound well in the halls he did know, just as Bach knew how to use the stones and mortar and vaults of the Thomaskirche to make his organ sound.

THE PENSION FUND CONCERT

**B.S.O. Pension Fund
Concert Sold Out**

Violinist David Oistrakh, who made his Boston debut last week, will visit this city once more to make his only appearance with orchestra here. The event will be a Pension Fund concert by the Boston Symphony Orchestra, under the direction of Charles Munch, in Symphony Hall next Thursday evening, Dec. 15, at 8:30.

Oistrakh will be heard in two concertos, the Concerto in A major, No. 5 (K. 219) by Mozart and Brahms' Concerto in D major. Charles Munch will open the concert with Haydn's Symphony No. 102 in B flat.

All tickets for the concert have been sold.



Associated Press

Dec 15-55
David Oistrakh, Soviet violinist, will make his Boston debut on Thursday evening in Symphony Hall. His recording of Lalo's "Symphonie Espagnole" has been recently released by Angel.

Works by Mozart and Brahms Played by Soviet Violinist

By Harold Rogers

David Oistrakh, the extraordinary Soviet violinist, is making the most of his first visit to the United States. His capacity for work is evidently equal to his ability to play, considering the tight schedule he is following for recitals, recording sessions, rehearsals, and appearances with orchestra.

Our leading orchestras have taken advantage of his availability by setting up concerts for the benefit of their pension funds, and last night in Symphony Hall Mr. Oistrakh appeared as soloist for the Boston Symphony Orchestra's 120th pension fund concert.

This concert sold out soon after it was announced, and one hopes that many who were unable to hear his Symphony Hall recital a week ago were able to buy tickets for last night. The listeners found him unstinting in his music making. He played two concertos—Mozart's No. 5 in A major, K. 219, and the Brahms in D major, Op. 77. Then for good measure he gave us the Saint-Saëns Rondo Capriccioso as an encore.

C.S.M. 12-16-55

Charles Munch opened the program with an inspired reading of Haydn's Symphony in B-flat, No. 102. It was crisp and clear, a classical work infused with romantic excitement. Then Oistrakh came on stage for the Mozart and showed us that he is as human as other violinists. The flawless intonation he displayed a week ago was not so flawless last night. There were many sharpened notes in the opening Allegro aperto, but he recovered in the final two movements. His focus was clear.

During the intermission a woman formerly of Russia, whose musical understanding is penetrating and accurate, told me that Oistrakh follows in the great Russian tradition—a school of playing that is emotionally controlled and stylistically correct. This was certainly true of his Mozart, elegantly styled and purified of all unclassical manners.

This is not to say however,

that Oistrakh is emotionally cool. His tone was vibrantly warm, yet without lush vibrato. The melodies sang and soared with effortless grace, the result of a controlled bowing that apparently knows no limitations. His instrument, incidentally, is a Stradivarius belonging to the Soviet State.

In the Brahms the artist showed, as he did in his recital last week, that he is truly at home in the romantic period. Here the man and his violin seemed to fuse into one, an enthralling outpouring of vitality, sincerity, and wonderful music.

The cadenza—as was also true of the Mozart cadenzas—left one in a state of astonishment. It is almost incredible that a man can so easily combine coordination, speed, and accuracy—especially in the flawless delineation of two separate melodies at the same time.

Surely this artist will carry many favorable impressions back to his homeland. Those of Boston should be particularly happy, considering that in Mr. Munch he had an orchestral accompanist par excellence. Both of his audiences—last night and a week ago—gave him devoted attention and resounding ovations.

After he responded to the first round of cheers with the Saint-Saëns—winningly struck off—the mounting ovation recalled him again and again to the stage. It must be thrilling for an artist to hear almost an entire audience shouting bravo.

PENSION FUND CONCERT

Oistrakh Plays With Symphony

Charles Munch last night conducted the Boston Symphony Orchestra in a special concert, at Symphony Hall, to benefit the pension fund. David Oistrakh, Soviet violinist, was the soloist, appearing for the first time with this orchestra. The program: Haydn: Symphony in B-flat, No. 102; Mozart: Violin Concerto in A major (K. 219); Brahms: Violin Concerto in D major.

By CYRUS DURGIN

David Oistrakh returned to Symphony Hall last night, just one week after his local debut, to be soloist at a special pension fund concert of the Boston Symphony Orchestra. Once again he furnished a dazzling exhibition of technical virtuosity blended with musical expression of the highest order. The house had been sold out days ago; the audience was most enthusiastic, and even before the final chord of the Brahms Concerto had been sounded, tumult broke loose.

Between his solo concert a week ago, and his appearance last night, I doubt that any one musician in several years has reaped as much acclaim in this city as had David Oistrakh. Last night's demonstration went on for minutes, while Oistrakh and Charles Munch returned to bow. Finally they came back again, Mr. Oistrakh hoisted his fiddle, and the conductor mounted the stand.

Tradition had another slice taken off it as an encore was played, the Introduction and Rondo Capriccioso of Saint-Saëns, a work of 1870. This over, the applause, stamping and cheering were resumed, and Heaven knows how long they might have continued had the orchestra not left the stage.

In these two concerts of Mr. Oistrakh, we have been in the presence of musical greatness. The Oistrakh technic undoubtedly is equalled by other first rank violinists of the day, but surely it is not excelled by any. Apart from the smoothness of bowing and

phrasing, from the fingerboard fireworks, there is a power and a dignity and a vast glow of repose in Oistrakh's playing that is truly great. C-106-12-16-55

Once in a while, as noticeably at the outset of Brahms' finale, he will indulge a little, gypsy-like broad expression out of strict tempo. But that is not often, and over all his work, as over the ample and luminous tone he produces, is an aura of remarkable control and discipline. You could not have asked a finer style, with more lyrical intimacy, in Mozart's Concerto, nor for a bigger or more powerful interpretation of Brahms' huge masterwork.

While Mr. Munch did not seek to polish up the details of Haydn's noble symphony, it went straightforwardly and well. For a moment, near the beginning of the Mozart Concerto, there was an uneasy feeling that soloist and orchestra were not together, but that soon passed. All in all, this was a concert of consistent and pervasive beauty, and it will be remembered.

OUT OF TOWN CONCERTS

CONCERTS OUTSIDE BOSTON

Six concerts in Sanders Theatre, Harvard University, Cambridge (Tuesday evenings): November 22 (BERNARD ZIGHERA, Soloist); December 27 (ARTHUR FIEDLER, Conductor; ALDO CICCOLINI, Soloist); January 17; February 14 (PIERRE MONTEUX, Conductor); March 6, March 27.

Five concerts in the Veterans Memorial Auditorium, Providence, Rhode Island (Tuesday evenings): November 8 (BERNARD ZIGHERA, Soloist); December 13 (ARTHUR FIEDLER, Conductor; ALDO CICCOLINI, Soloist); January 24; February 28; April 17.

Ten concerts in Carnegie Hall, New York City (5 Wednesday evenings and 5 Satur-

day afternoons): November 16, 19 (BERNARD ZIGHERA, Soloist on Wednesday evening); December 7, 10; January 11, 14 (ERNEST ANSERMET, Conductor); February 8, 11; March 21, 24 (LEONARD ROSE, Soloist on Saturday afternoon).

Five concerts in the Academy of Music, Brooklyn, N.Y. (Friday evenings): November 18; December 9; January 13 (ERNEST ANSERMET, Conductor); February 10; March 23 (LEONARD ROSE, Soloist).

Three concerts in Constitution Hall, Washington, D.C. (Thursday evenings): November 17 (BERNARD ZIGHERA, Soloist); December 8; January 12 (ERNEST ANSERMET, Conductor).

Concerts in other cities: Norfolk, October 10; Charlotte, October 11; Birmingham, October 12; New Orleans, October 13; Shreveport, October 14; Jackson, October 15; Atlanta, October 16; Chattanooga, October 18; Urbana, October 19; Lafayette, October 20; Fort Wayne, October 21; Detroit, October 22; Saginaw, October 23; Ann Arbor, October 24; Utica, October 25; Northampton, November 14 (BERNARD ZIGHERA, Soloist); New Haven, November 15 (BERNARD ZIGHERA, Soloist) and March 20; Storrs, December 6; Newark, January 10 (ERNEST ANSERMET, Conductor); Springfield, February 6; New London, February 7; Philadelphia, February 9; New Brunswick, March 22 (LEONARD ROSE, Soloist); Hartford, April 4 (LEONARD BERNSTEIN, Conductor).

By PAUL HENRY LANG

CARNEGIE HALL

First New York concert of the season. Conductor, Charles Munch; soloist, Bernard Zighera, harpist. Masonic Funeral Music, K. 477....Mozart (In Memory of Olin Downes, 1886-1955) Symphony No. 6 (first New York performance) Introduction and Allegro for harp and orchestra.....Milhaud Symphony No. 4 in F minor, Op. 36, Tchaikovsky

HOW fortunate this City of New York—the season is but a few weeks old and we have heard the fourth great orchestra perform in Carnegie Hall! All that is needed under the circumstances is a musical fare worthy of the capabilities of these superb organizations. That, I am afraid, is not always forthcoming. However, Mr. Munch and the Bostonians, who gave their first concert of the season, have a few aces up their sleeves. Wednesday night they gave us an old favorite, but also some less hackneyed works, among them a new symphony by Darius Milhaud.

The Sixth Symphony by this distinguished French composer is the first of fifteen works commissioned for the celebration of the seventy-fifth anniversary of the Boston Symphony. The commissioning of new works is a responsible and enlightened practice which does great credit to this fine orchestra.

Milhaud is one of the best known representatives of contemporary French music, a composer with a dazzling technique, great flair for rhythmic finesse, for sophisticated and effective orchestration, and for piquant harmonic procedures. Seldom does he write anything that is not interesting or entertaining, but the attractive exterior often exhibits wit and skill rather than profundity of aim and conception.

I am afraid that in this new symphony, too, Mr. Milhaud folded his heart away. His skill is there, cold, firm, convenient, a skill which could be pocketed for use like a bunch of keys.

The first movement has a mosaic-like texture full of scintillating sonorities, but the composer is short of breath and there is too much stop and go. The second carries the super-scription "Tumultueux" but fails to cause any excitement, while the third, sweet scented, betrays the eternal Massenet that slumbers in every French composer's bosom. In the fourth movement the composer really ran out of gas and things got a bit trivial, but the piece is so short that he could coast to a safe ending.

"Quatre Morceaux pour Orchestre" would be the proper title for this work, it has nothing symphonic about it. Such a title would remove the sting from the adverse criticism the "symphony" evokes.

After Milhaud we heard the grand master of French musical soufflé—Ravel. His "Introduction and Allegro" for harp and small orchestra rises beautifully to a feathery dome and you eat it before it has a chance to collapse. This is really the most satisfying, distilled, and masterly salon music imaginable. Mr. Zighera played the solo part very nicely and blended his instrument's caressing glissandos with the melting 9th chords of the orchestra.

Mr. Munch gave both French works a wonderfully airy per-

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First New York concert of the season. Conductor, Charles Munch; soloist, Bernard Zighera, harpist. Masonic Funeral Music, K. 477....Mozart (In Memory of Olin Downes, 1886-1955). Symphony No. 6 (first New York performance).....Milhaud Introduction and Allegro for harp and orchestra.....Ravel Symphony No. 4 in F minor, Op. 36, Tchaikovsky

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Darinus Milhaud, whose Symphony No. 6 was given its New York premiere Wednesday night.

formance and the orchestra played with him and for him like a well-rehearsed string quartet. *N.Y. Times 11-15-35*

Tchaikovsky's Fourth Symphony is affectionately known by some of us as the "Angleworm Symphony," because of the dangling and squirming chromatic ornaments played by the woodwinds in the first movement. This is one of the few works for which Tchaikovsky, in a letter to his benefactress, Mme. von Meck, provided a program. But the accentuated melancholy of the work does not square with its musical values; the listener misses the logic of procedure that makes a symphony.

The Slavic themes are nice, the orchestral treatment masterly, but the powerful and fateful opening is not sustained, and the thematic continuity is loose. Even so, there are many engaging segments, notably the scherzo, until the last movement arrives, when all hell breaks loose, the composer thrashing wildly with a flail in each hand.

The performance was thoroughly enjoyable and Mr. Munch did not minimize the brutality that is so conspicuous in some portions of this work. Still, I suspect that this is not exactly his dish; it calls for a conductor who can wallow in Sarmatian bedlam, and Mr. Munch is too artistocratic for that.

The concert opened with Mozart's profoundly moving "Masonic Funeral Music," played in memory of Olin Downes, distinguished music critic of "The New York Times."

Bostonians, With Ansermet, In Carnegie Hall Concert

By Francis D. Perkins

Ernest Ansermet was the Boston Symphony Orchestra's guest conductor Wednesday for its third evening concert of the season in Carnegie Hall. The distinguished Swiss musician, taking presumable note of the Mozart bicentennial, began his program with that genius' last symphony, known as the "Jupiter"; Bela Bartok's "Music for Strings, Percussion and Celesta," the other principal item in the list, followed Debussy's "Nuages" and "Fêtes," and Ravel's "Bolero" served as the finale.

Mr. Ansermet and the Boston Symphony are already well acquainted, and the concert exhibited the conductor's technical eminence, musical authority and definite interpretative ideas and the orchestra's responsiveness to them. The performance of the Bartok work was particularly notable for the thorough disclosure of its substance and structure, and also its emotional span. This was its fifteenth New York performance in nineteen years and its eleventh in this decade; the record and its reception last night implies that it is becoming almost popular.

One interesting point in a rehearing is how the first movement ceases to seem baffling: its structure is fascinating as well as complex; the spreading cloud of string tone has expressive atmosphere as well as ingenuity. The orchestra realized this, and also the contrasted moods of the other sections, with notable spirit for the enlivening finale.

The Mozart symphony had a generally robust and straightforward performance; the andante was played with due imaginative lyricism in what, as

a whole, was an animated and well executed, but not particularly memorable interpretation.

"Nuages" fared admirably, both in evocation of atmosphere and quality and proportion of tone. "Fêtes" pursued its course with a slightly rigid brilliance. Mr. Ansermet opened what promised to be a laudable performance of the "Bolero" with an unhurried but still not too diliberate pace.

Ansermet and Bartok

MOZART'S "Jupiter" Symphony opened the Boston Symphony's program Wednesday in Carnegie Hall, and Ravel's "Bolero" ended it, but the main interest of the concert lay elsewhere. Ernest Ansermet conducted a performance of Bela Bartok's "Music for Strings, Percussion and Celesta" that had at least one listener breathing a little harder at its conclusion.

The Bartok score is acknowledged as a masterpiece, but it has received precious few hearings in this city. Can it be that most conductors would as soon grapple with it as come to blows with Rocky Marciano? The music is frightfully complicated. Virtually every other measure brings a new metrical pattern. The balances are next to impossible to maintain. Strings are asked to play in awkward figurations. Novel sounds, like tympani glissandos, abound.

In short, unless you are a conductor with a built-in metronome and a clear beat, you stay away from this score. And if you do not have a virtuoso orchestra you never even look at it.

Mr. Ansermet obviously does have a built-in metronome, and in the Boston Symphony he has a collection of virtuosos at his disposal. The result was a brilliant, memorable interpre-

tation of one of the really significant scores of the century. At first hearing the music may sound overdissonant and much too complicated, but in reality it is governed by strict musical logic. It is music of power, of uncompromising rectitude and of sheer inventiveness.

Not only did Mr. Ansermet conduct it; he also interpreted it. He carefully shaped the phrases of the music, saw to it that the instrumental color was maintained and adhered to the underlying metrical pulse. In the frisky, Hungarian-saturated last movement, his accuracy and feeling for the music left the listener exhilarated.

It is worth noting that nobody left the hall. Bartok sometimes has conservative members of the audience seeking the nearest bus.

Mr. Ansermet was also completely at home with the first two of the Debussy Nocturnes. He omitted the third of the set, which demands a chorus. Here the orchestra was velvet and atmospheric. Of the opening "Jupiter" there is less to say. The conductor gave a rather perfunctory reading that was not too clear in detail. But for the mastery displayed in the Debussy and Bartok works he can be forgiven anything.

H. C. S.

Boston Symphony Gives Concert at Carnegie Hall

By Jay S. Harrison

Concert Wednesday night. Conductor: Charles Munch.
"Leonore" Overture No. 2.....Beethoven
Symphony No. 7.....Sibelius
Symphonic Ode, 1955.....Copland
(First New York Performance)
"Prelude a l'Après-midi d'un Faune".....Debussy
"Don Juan".....Richard Strauss

The late Italian philosopher Benedetto Croce once attempted to define John Milton's greatness by crediting it to his "Miltonic intuitions." And, in paraphrase, much the same could be said of Aaron Copland—his "Coplandic intuitions" are the root of his genius. With a combination of clinical accuracy and mysterious second-sight, he knows exactly what will work and he knows precisely what won't. Mr. Copland's Symphonic Ode, 1955, a revision of an earlier work, received its New York premiere Wednesday night at the hands of the Boston Symphony Orchestra under Charles Munch's direction. It works.

The Symphonic Ode is the composition of a big man—no thinker of small thoughts could even have dreamed of it. Nowhere is it a pretty piece, nor delicate, nor perfumed. It is a huge, clamorous, assertive tone poem without a plot. It is relentless, dramatic, proclamative. Its rages are heroic rages, its ideas grand and virile. The Ode is a swashbuckling essay in symphonic development everywhere braced by a remarkable expressive inner intensity.

Not, however, that the piece is all thunder. Indeed, its slower, less vigorous moments have about them a plaintive, almost melancholy cast. They are wistful, nostalgic in the familiar Copland manner; and that, incidentally, brings up a point.

The original Ode was composed in celebration of the Boston Symphony's fiftieth birthday; the present work is dedicated to the orchestra's seventy-fifth anniversary. How much of the original remains I am unable to say, but unless the alterations have been major the Ode is eerily prophetic.

All of the thumbprints of the latter Copland are much in evidence, and the scorings crackles with those devices which the composer has favored for some twenty-five years. At any rate, in its 1955 version, the work ap-

parently represents an amalgam of Copland old and new. If for no other reasons, it warrants close study by musicians.

But there are, in fact, other reasons. The form of the Ode is as tight as a drum-head and thus Copland is able to travel from section to section without so much as a leak in his continuity. Climaxes, therefore, since they are built cumulatively, are natural and unforced, and the more docile episodes do not, in essence, slow the pace of the work. Indeed, the Ode is so neatly made that even its high dissonant content, wild syncopations and massive torrents of sound should not keep it from becoming a sturdy repertory item. Copland's Symphonic Ode is not designed for the library shelf; it is tailored for the listening ear.

But the program's glories were not confined only to the debut piece. Mr. Munch's reading of the Leonore Overture No. 2 was ship-shape, a wonder of phrasing and rich sonority. For the life of me, however, I cannot see why it is ever played since its successor, the Leonore No. 3, is infinitely greater.

Musicologists, it is true, may enjoy comparing the two and pointing to the advances of one over the other, but as it is a commonplace that No. 3—artistically and in every way—displaces No. 2, there seems little sense in burdening audiences with the work. Still, if it must be played, Mr. Munch is the man to do it.

Mr. Munch's performance of Sibelius' Seventh was clean, straightforward and utterly without those mannerisms of emphasis and dynamic that most conductors take to be the secret of successful Sibelius renditions. The joy of the work, perhaps, was not so exuberant as it might have been, nor was its sorrow quite so profound, but the symphony surged with all of the majesty that is its due.

And—need it be remarked?—Debussy's "Afternoon of a Faun" was a miracle of rainbow tints and delicious shadings. It was a gossamer web Mr. Munch spun—one imagines with the assistance of his personal elves.

WORKS PERFORMED AT THIS SERIES OF CONCERTS
DURING THE SEASON 1955-1956

- BACH: Sinfonia and Chorale from the "Christmas Oratorio"
IX December 22-23
- The Passion According to St. John XX March 29, 31
- BARTÓK: Music for Strings, Percussion and Celesta (ERNEST
ANSERMET, Conductor) XI January 6-7
- BEETHOVEN: Overture, "The Consecration of the House," Op.
124 I September 30-October 1
- Overture to "Fidelio" IV November 4-5
- Violin Concerto in D major, Op. 61 (HEIFETZ, Soloist)
VI November 25-26
- Symphony No. 8, in F major, Op. 93 (ARTHUR FIEDLER,
Conductor) VIII December 16-17
- Overture, "Leonore," No. 2 XII January 20-21
- Piano Concerto No. 4, in G major, Op. 58 (EUGENE ISTOMIN,
Soloist) XVII March 2-3
- Overture to "Coriolan," Op. 62 XIX March 16-17
- Symphony No. 9, in D minor, with final chorus on Schiller's
Ode to Joy, Op. 125 XXIV April 27-28
- BERG: Lyric Suite, Arranged for String Orchestra (ERNEST AN-
SERMET, Conductor) X December 30-31
- BERLIOZ: Overture, "The Roman Carnival," Op. 9
VII December 2-3
- BRAHMS: Symphony No. 2, in D major, Op. 73
I September 30-October 1
- Tragic Overture, Op. 81 VI November 25-26
- Piano Concerto No. 1, in D minor, Op. 15 (RUDOLF SERKIN,
Soloist) XII January 20-21
- Symphony No. 4, in E minor, Op. 98 XIV February 3-4
- Violin Concerto in D major, Op. 77 (PIERRE MONTEUX,
Conductor; DAVID ABEL, Soloist) XV February 17-18
- Concerto in A minor for Violin and Violoncello, Op. 102
(ZINO FRANCESCATTI and SAMUEL MAYES, Soloists)
XXII April 13-14
- COPLAND: Symphonic Ode XIV February 3-4
- CRESTON: Symphony No. 2, Op. 35 (PIERRE MONTEUX, Con-
ductor) XVI February 24-25
- DANIELS: A Psalm of Praise, for Mixed Chorus
XXIV April 27-28
- DEBUSSY: Three Nocturnes (ERNEST ANSERMET, Conductor)
X December 30-31
- "Prélude à l'Après-midi d'un Faune" (Eclogue by Stéphane
Mallarmé) XII January 20-21

- Music for "Le Martyre de Saint Sébastien," with Chorus
and Soloists (Mystery Play by Gabriele d'Annunzio)
XIII January 27-28
- DVOŘÁK: Concerto for Violoncello, in B minor, Op. 104
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- FALLA: Three Dances from the Ballet "El Sombrero de Tres
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- FAURÉ: Requiem, for Chorus and Orchestra, with Soprano and
Baritone Solo, Op. 48 XVIII March 9-10
- FRANCK: Symphony in D minor (ERNEST ANSERMET, Conductor)
XI January 6-7
- FREED: Festival Overture (PIERRE MONTEUX, Conductor)
XV February 17-18
- FRESCOBALDI: Toccata, Freely transcribed for orchestra by Hans
Kindler (ARTHUR FIEDLER, Conductor)
VIII December 16-17
- HANDEL: Suite for Orchestra, "The Faithful Shepherd" (Ar-
ranged by Sir Thomas Beecham) XXIII April 20-21
- HANSON: Elegy in Memory of Serge Koussevitzky, Op. 44
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- HAYDN: Symphony in B-flat, No. 102 I September 30-
October 1
- Symphony in G major, No. 94, "Surprise" (PIERRE MON-
TEUX, Conductor) XVI February 24-25
- HONEGGER: Symphony No. 4, "Deliciae Basilienses"
IV November 4-5
- Fifth Symphony, First Movement VII December 2-3
- Symphony No. 3, "Liturgique" XXIII April 20-21
- "Chant de joie" XXIII April 20-21
- D'INDY: Symphonic Variations, "Istar," Op. 42 (PIERRE MON-
TEUX, Conductor) XV February 17-18
- KHATCHATURIAN: Concerto for Violin and Orchestra (RICHARD
BURGIN, Conductor; RUTH POSSELT, Soloist)
III October 28-29
- KODÁLY: Dances of Galánta (ARTHUR FIEDLER, Conductor)
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- MAHLER: Symphony in D major, No. 1 (RICHARD BURGIN, Con-
ductor) III October 28-29
- MARTINU: "Fantaisies symphoniques" (Symphony No. 6)
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- Concerto for Violin and Orchestra, in E minor, Op. 64
(MISCHA ELMAN, Soloist) XIII January 27-28
- MILHAUD: Symphony No. 6 II October 7-8
- MOEVS: Fourteen Variations for Orchestra (LEONARD BERN-
STEIN, Conductor) XXI April 6-7

- MOZART: Symphony in G minor, K. 550 II October 7-8
 "Eine kleine Nachtmusik," Serenade for String Orchestra,
 K. 525 (RICHARD BURGIN, Conductor) III October 28-29
- Masonic Funeral Music, K. 477 V November 11-12
 Sinfonia Concertante, for Oboe, Clarinet, Horn and Bas-
 soon, K. 297b V November 11-12
- Symphony in D major, "Haffner," No. 35, K. 385 IX December 22-23
 Symphony in C major, "Jupiter," K. 551 (ERNEST ANSER
 MET, Conductor) X December 30-31
- Adagio and Fugue for String Orchestra, K. 546 XIV February 3-4
 Serenade in B-flat major for 13 Wind Instruments, K. 361
 XIV February 3-4
- "Regina coeli," for Chorus, Soprano Solo, and Orchestra,
 K. 108 (G. W. WOODWORTH, Conductor) XVIII March 9-10
- "Ave, verum corpus," Motet for Chorus and String Orches-
 tra, K. 618 (G. W. WOODWORTH, Conductor) XVIII March 9-10
- "Vesperae de dominica," for Chorus and Orchestra, with
 Soprano, Alto, Tenor, and Bass Solo, K. 321 (G. W.
 WOODWORTH, Conductor) XVIII March 9-10
- Symphony in A major, K. 201 (LEONARD BERNSTEIN, Con-
 ductor) XXI April 6-7
- Piano Concerto in D major, K. 451 (RUDOLF FIRKUSNY, So-
 loist) XXIII April 20-21
- PETRASSI: Fifth Concerto for Orchestra VII December 2-3
- PISTON: Symphony No. 6 VI November 25-26
- PROKOFIEFF: Symphony No. 5, Op. 100 (LEONARD BERNSTEIN,
 Conductor) XXI April 6-7
- Violin Concerto No. 2, in G minor, Op. 63 (ZINO FRAN-
 CESCATTI, Soloist) XXII April 13-14
- RACHMANINOFF: Rhapsody on a Theme of Paganini, for Piano
 and Orchestra, Op. 43 (ARTHUR FIEDLER, Conductor;
 ALDO CICCOLINI, Soloist) VIII December 16-17
- RAVEL: Introduction and Allegro for Harp and Orchestra (BER-
 NARD ZIGHERA, Soloist) II October 7-8
- Rapsodie Espagnole II October 7-8
 Bolero (ERNEST ANSERMET, Conductor) X December 30-31
- RESPIGHI: "Ancient Dances and Airs for the Lute," Suite No. 1
 VII December 2-3
- SCHUBERT: Symphony in C major, No. 7 (PIERRE MONTEUX,
 Conductor) XVI February 24-25
- SCHUMANN: Symphony No. 2, in C major, Op. 61 V November 11-12

- SIBELIUS: Symphony No. 7, in One Movement, Op. 105 IX December 22-23
 Concerto for Violin and Orchestra, in D minor, Op. 47
 (RICHARD BURGIN, Soloist) IX December 22-23
- STRAUSS: "Don Juan," Tone Poem (after Nikolaus Lenau),
 Op. 20 I September 30-October 1
 Suite from "Der Rosenkavalier" (PIERRE MONTEUX, Con-
 ductor) XV February 17-18
- STRAVINSKY: Symphonies for Wind Instruments (ERNEST AN-
 SERMET, Conductor) XI January 6-7
 Capriccio, for Piano and Orchestra (LEONARD BERNSTEIN,
 Conductor; JESÚS MARÍA SANROMÁ, Soloist) XXI April 6-7
- TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36 IV November 4-5
 "Romeo and Juliet," Overture-Fantasia XVII March 2-3
 "Francesca da Rimini," Orchestral Fantasia after Dante,
 Op. 32 XXII April 13-14
- VILLA-LOBOS: Symphony No. 11 XVII March 2-3

WORKS PERFORMED FOR THE FIRST TIME IN THE
FRIDAY-SATURDAY SERIES

BERG	Lyric Suite (Arranged for String Orchestra)
COPLAND	*Symphonic Ode (Revised)
DANIELS	A Psalm of Praise, for Mixed Chorus
FREED	Festival Overture
FRESCOBALDI	Toccata (Freely transcribed for orchestra by Hans Kindler)
HANSON	*Elegy in Memory of Serge Koussevitzky, Op. 44
HONEGGER	"Chant de Joie"
KHATCHATURIAN	Concerto for Violin and Orchestra
KODÁLY	Dances of Galánta
MILHAUD	*Symphony No. 6
MOEVS	Fourteen Variations for Orchestra
MOZART	Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon, K. 297b
	"Regina coeli," for Chorus, Soprano Solo, and Orchestra, K. 108
	"Ave, verum corpus," Motet for Chorus and String Orchestra, K. 618
	"Vesperae de dominica," for Chorus and Or- chestra, with Soprano, Alto, Tenor, and Bass Solo, K. 321
	Piano Concerto in D major, K. 451
PETRASSI	*Fifth Concerto for Orchestra
PISTON	*Symphony No. 6
STRAVINSKY	Symphonies for Wind Instruments
VILLA-LOBOS	*Symphony No. 11

ARTISTS WHO HAVE APPEARED AS SOLOISTS

- *ABEL, DAVID (Brahms: Violin Concerto in D major). Feb-
ruary 17-18. Sketch
- BURGIN, RICHARD (Sibelius: Concerto for Violin and Orchestra).
December 22-23.
- CICCOLINI, ALDO (Rachmaninoff: Rhapsody on a Theme of Pa-
ganini, for Piano and Orchestra). December 16-17.
Sketch
- ELMAN, MISCHA (Mendelssohn: Concerto for Violin and Orches-
tra). January 27-28. Sketch
- FIRKUSNY, RUDOLF (Mozart: Piano Concerto in D major, K.
451). April 20-21. Sketch
- FRANCESCATTI, ZINO (Prokofieff: Violin Concerto No. 2; Brahms:
Concerto in A minor for Violin and Violoncello).
April 13-14. Sketch
- HEIFETZ, JASCHA (Beethoven: Violin Concerto in D major).
November 25-26. Sketch
- *ISTOMIN, EUGENE (Beethoven: Piano Concerto No. 4). March
2-3. Sketch

*First performance; commissioned for the 75th anniversary of the Boston Symphony
Orchestra.

- MAYES, SAMUEL (Brahms: Concerto in A minor for Violin and
Violoncello). April 13-14. Sketch
- POSSELT, RUTH (Khatchaturian: Concerto for Violin and Or-
chestra). October 28-29. Sketch
- †ROSE, LEONARD (Dvořák: Concerto for Violoncello. March
16-17. Sketch
- SANROMÁ, JESÚS MARÍA (Stravinsky: Capriccio, for Piano and
Orchestra). April 6-7. Sketch
- SERKIN, RUDOLF (Brahms: Piano Concerto No. 1). January 20-
21. Sketch
- ZIGHERA, BERNARD (Ravel: Introduction and Allegro for Harp
and Orchestra). October 7-8. Sketch

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

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NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE
DE VARON, Conductor (Debussy: *Nocturne*, *Sirènes*; Music for *Le Martyre de Saint Sebastien*)

Sopranos: ADELE ADDISON (Mozart: *Regina coeli*, *Vesperae de dominica*; Fauré: *Requiem*; Bach: *The Passion According to St. John*; Beethoven: *Symphony No. 9*)

PHYLLIS CURTIN (Debussy: Music for *Le Martyre de Saint Sebastien*)

Contraltos: EUNICE ALBERTS (Beethoven: *Symphony No. 9*)
BETTY ALLEN (Bach: *The Passion According to St. John*)

CATHERINE AKOS (Debussy: Music for *Le Martyre de Saint Sebastien*)

*ELEANOR DAVIS (Mozart: *Vesperae de dominica*)

FLORENCE KOPLEFF (Debussy: Music for *Le Martyre de Saint Sebastien*)

Tenors: *RICHARD GILLEY (Mozart: *Vesperae de dominica*)
DAVID LLOYD (Bach: *The Passion According to St. John*; Beethoven: *Symphony No. 9*)

Basses: DONALD GRAMM (Mozart: *Vesperae de dominica*; Fauré: *Requiem*)

*JAMES JOYCE (Bach: *The Passion According to St. John*)

†First appearance with the Boston Symphony Orchestra in Boston.

MAC MORGAN (Bach: *The Passion According to St. John*; Beethoven: *Symphony No. 9*)

Oboe: RALPH GOMBERG }
Clarinet: GINO CIOFFI } (Mozart: *Sinfonia Concertante*
Horn: JAMES STAGLIANO } for Oboe, Clarinet, Horn
Bassoon: SHERMAN WALT } and Bassoon, K. 297b)

Harpsichord: DANIEL PINKHAM }
Viola da Gamba: ALFRED ZIGHERA } (Bach: *The Passion Accord-*
Organ: EDOUARD NIES-BERGER } *ing to St. John*)

Speaker: ARNOLD MOSS (Debussy: Music for *Le Martyre de Saint Sebastien*)

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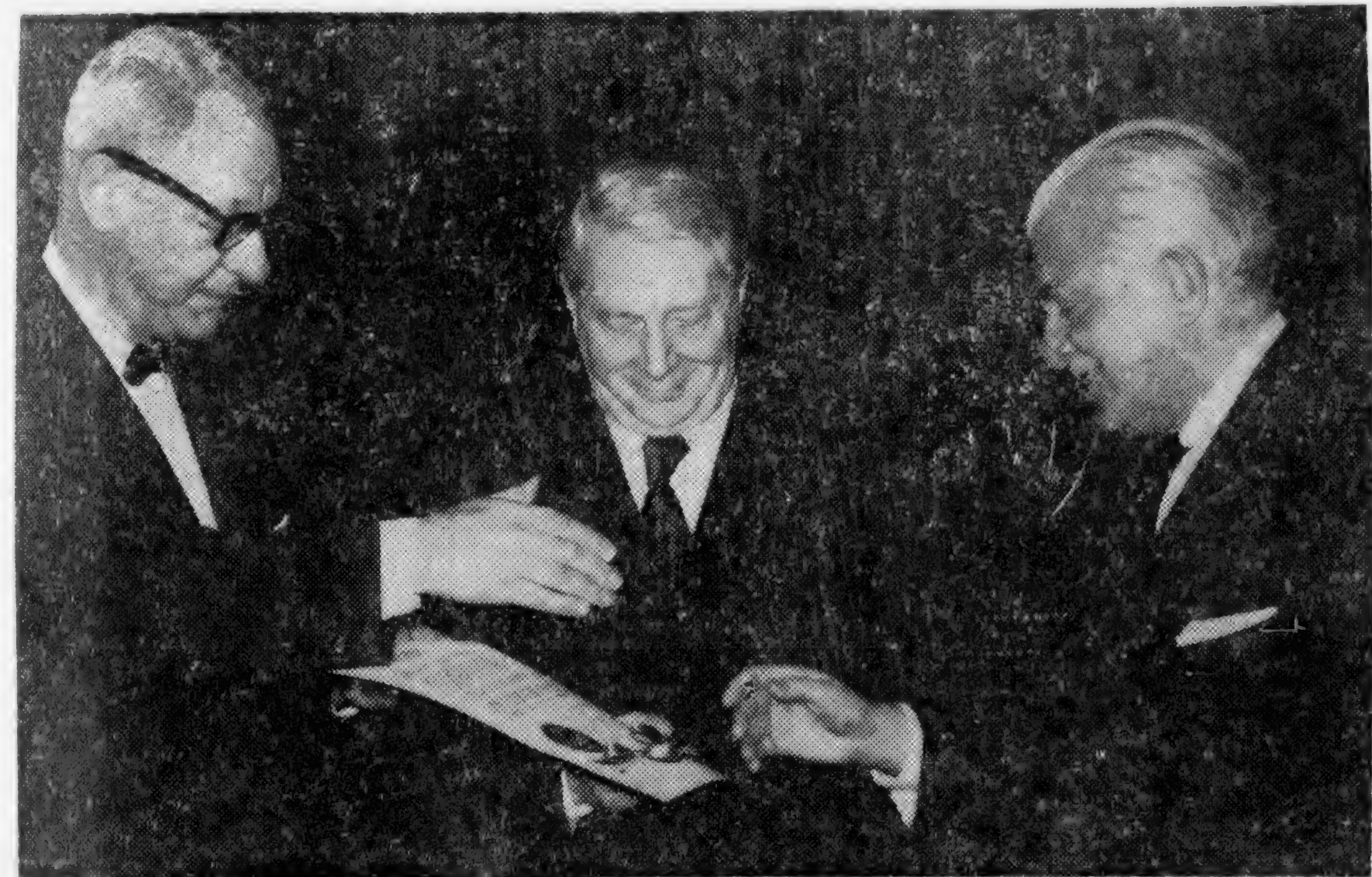


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- Basses:** DONALD GRAMM (Mozart: *Vesperae de dominica*; Fauré: *Requiem*)
- *JAMES JOYCE (Bach: *The Passion According to St. John*)
- †First appearance with the Boston Symphony Orchestra in Boston.
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- | | | |
|-----------------|--|---|
| Oboe: | RALPH GOMBERG | } (Mozart: <i>Sinfonia Concertante</i> for Oboe, Clarinet, Horn and Bassoon, K. 297b) |
| Clarinet: | GINO CIOFFI | |
| Horn: | JAMES STAGLIANO | |
| Bassoon: | SHERMAN WALT | |
| Harpsichord: | DANIEL PINKHAM | } (Bach: <i>The Passion According to St. John</i>) |
| Viola da Gamba: | ALFRED ZIGHERA | |
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	*ELLENOR DAVIS (Mozart: <i>Vesperae de dominica</i>)	
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	*RICHARD GILLEY (Mozart: <i>Vesperae de dominica</i>)	
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	*JAMES JOYCE (Bach: <i>The Passion According to St. John</i>)	
	*First appearance with the Boston Symphony Orchestra in Boston.	
Mac Morgan	(Bach: <i>The Passion According to St. John</i> ; Beethoven: <i>Symphony No. 9</i>)	
	Oboe:	RALPH GOMBERG
		GINO GIOFFI
		JAMES STAGLIANO
Horn:	(Mozart: <i>Sinfonia Concertante</i> for Oboe, Clarinet, Horn and Bassoon, K. 297b)	
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Bassoon:	(Bach: <i>The Passion According to St. John</i>)	
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CSM 4-4-56

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The 22nd annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on April 18, 1956. Mr. Henry B. Cabot addressed the Friends and introduced the Chairman, Dr. Palfrey Perkins. Charles Munch conducted the Orchestra in Mozart's "Haffner" Symphony and Falla's "The Three-Cornered Hat," after which Mr. Munch and the Trustees received the members at tea.

Friends Give \$151,275

Former Symphony Violinist Hailed for Fund-Raising Help

At the annual meeting of the Friends of the Boston Symphony Orchestra in Symphony Hall yesterday—the largest to date—both progress and continuing problems relating to the financial requirements of the orchestra were presented by Dr. Palfrey Perkins, chairman of the Friends, and by Henry B. Cabot, president of the orchestra's board of trustees.

The total number of Friends for this season was given by Dr. Perkins as just under 4000, of which 324 were new members. This included businesses and industries. Donors ranged in age from 11 to 90. Their combined contributions to the support of the orchestra amounted to \$151,275.

It was pointed out that a turn for the better in enlisting the support of business and industry had been achieved through the efforts of Carlos Pinfield. He, it was explained, after retiring as a violinist in the orchestra for 43 years, had volunteered to help

raise money, and had been of great help by his "energy, tact, and persistence." Introduced to the meeting by Cabot, he was applauded enthusiastically.

It remained a fact, however, Cabot said, that "all in all our financial situation is very serious, and we want to increase the number of Friends, and we may be calling on many of you to help us do this. We believe that this community will not be willing to let this great orchestra fail for lack of support."

Referring to forthcoming commitments of the orchestra, Cabot said: *make 4-18-56*

"The remainder of this 75th season is a busy one. After the Pops, the Esplanade and the Berkshire season our orchestra embarks on the European tour. With generous but not entire financing by the United States Government, through the President's Fund, they will give concerts in Ireland, Scotland, Norway, Sweden, Finland, Denmark, West Germany, Austria, we hope Italy, Switzerland, France and England. Now such a tour has many advantages both for the orchestra, Boston and the United States. As ambassadors of good will our orchestra can't be surpassed—but the whole thing is very expensive. I want to assure you that no part of this expense comes out of Boston Symphony Orchestra funds. This trip will be wholly financed by funds given for this trip and designated for this trip only."

Following the addresses, Charles Munch conducted the full orchestra in Mozart's "Haffner" Symphony, and dances from "The Three Cornered Hat," by de Falla. The Friends and members of the orchestra were then guests at tea in the Symphony Hall Art Gallery.

The 7th pair of concerts was given as part of the "Salute to Rome Week," so designated by the City of Boston. The First Movement of Honegger's Fifth Symphony was played at the 7th pair of concerts in memory of the composer. Sibelius' Symphony No. 7 and his Concerto for Violin and Orchestra were played at the 9th pair of concerts in honor of his 90th birthday. Mozart's Masonic Funeral Music was played at the 5th pair of concerts in memory of Olin Downes.

GUEST CONDUCTORS

RICHARD BURGIN (Associate Conductor): October 28-29 .
ARTHUR FIEDLER: December 16-17. Sketch .
ERNEST ANSERMET: December 30-31; January 6-7. Sketch .
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LEONARD BERNSTEIN: April 6-7. Sketch .

Modern Beginning

To the Editor of The Herald:

Mr. W. H. Chamberlain complains that the practice of "sandwiching" modernist music "between two protective flankers of the classical school" has been standard procedure at the concerts of the Boston Symphony Orchestra. Mr. Chamberlain believes that "historically and aesthetically modernist compositions would seem to belong at the end of a concert program."

If the modernist opus were to be placed at the end, Mr. Chamberlain would be well in the vanguard of the noticeable audience exodus which he feared would occur before the last number. *Her. 1-3-56*

Now I have a plan to avoid such an exodus.

Let us consider the audience influx which invariably saunters through the doors at

the conclusion of the first number, while Mr. Munch, who has made his perilous sprint from off-stage to the podium, grimly waits for the percussion of the seats to cease.

I say let us have the stimulation of presenting the Junior Leaguers among composers first with all their spastic rhythms and tonal smudges as a sort of musical prelude to the main course. No one need be there except the critics, a few students and wives of the instrumentalists, the musically erudite or pedantic and, in case he has not already died of malnutrition, the composer.

At their conclusion, there would be a pause. Mr. Munch would exit and the influx of real music lovers and other late comers would have ample time to fill sedately its accustomed space. . . .

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NEWS OF MUSIC

Special Symphony Concert

By JOHN WM. RILEY *22 Lake 4/27/56*

The 75th anniversary season of the Boston Symphony ends this week with the final regular programs in Symphony Hall this afternoon and tomorrow night, and a special concert on Sunday evening at 8:30. This last concert, offering two symphonies—the Seventh of Beethoven and the “Pathétique” of Tchaikovsky—has special significance, both musically and otherwise. For the proceeds will go to help pay the costs of the orchestra's tour of Europe this Summer.

The Sunday night concert should be a cheery note for hundreds of Boston music lovers who have been unable to break through the blockage of the orchestra's sold-out-by-subscription situation. As perhaps is generally known, the Boston Symphony's concerts for many years have been sold out each Fall before the season's opening.

Appropriately for this anniversary, the two symphonies and their composers are part of the orchestra's history. In the infancy of the orchestra—in the first season of its first conductor, Georg Henschel, in 1881-82—it cut its teeth on Beethoven's nine symphonies. It closed its 19 years' stay in Music Hall with his Ninth Symphony. Moving to Symphony Hall in 1900, it played his “Missa Solemnis” on the inaugural program. And high on the golden frame of the proscenium of Symphony Hall, the name of but one composer is molded—Beethoven.

The music of Tchaikovsky has had a curious history in the annals of the Boston Symphony. Introduced at a Symphony concert in 1883, his “Slavic March” was denounced by a Boston critic who said that the piece must be the result of the composer's winning a bet “that he could write the most absolutely hideous thing that had ever been put on paper.”

Not until 1892 did the orchestra

play a Tchaikovsky symphony—The Fifth, conducted by Nikisch. Two years later Paur introduced the “Pathétique,” which divided the critics. One declared that it “speaks not of beauty, but of the morbid melancholy of a dying century.” Another took the opposite view, saying that “it would long remain in favor.” It is now one of the most frequently performed symphonies in the Boston orchestra's large repertoire.

A program of Polish piano music, including a piece by Paderewski probably never before performed in America, will be presented in the New England Conservatory's Recital Hall tonight by Halina Zythiewicz. The Paderewski piece is Variation and Fugue in A minor, Op. 11.

Tenor Roland Hayes will give a concert in the All Saints Lutheran Church, 85 West Newton st., Sunday evening. Reginald Boardman will be the piano accompanist in songs of Haydn, Bach, Schubert, as well as a group of Afro-American religious songs.

Samuel Mayes, solo cellist of the Boston Symphony, and Leo Litwin, Boston Pops pianist, will give a concert in the Women's City Club tonight at 8:15. The program includes Beethoven's A major Sonata, works of Haydn, Chopin and Debussy.

Two outstanding concerts are scheduled next week at the New England Conservatory. On Wednesday evening, the Conservatory Chorus and Orchestra combine under Richard Burgin's direction in Schubert's Mass in E-flat major. Lorna Cooke DeVaron will conduct part of the program, which includes a capella religious works of Schutz and Byrd. On Thursday evening Roger Voisin will conduct the various forces of the Conservatory in Stravinsky's “L'Histoire du Soldat.” A chamber orchestra, vocal soloists, dancers and actors will take part. Both

Symphony's Commissions: Six Out of Fifteen

By RUDOLPH ELIE

A review of the programs of the recently concluded season of the Boston Symphony orchestra reveals what a good many of us have suspected all along: they have been less interesting than they have been in many years. There have been, of course, many notable moments and only one program as a whole may be viewed as largely unfortunate, but it has been a year of repeats, of thrice familiar classics, of routine programming and of unfulfilled commissions. The 75th season, brilliant though it was orchestrally—and I think the orchestra was never in a better estate than it was this year—was not a memorable one musically.

The failure of so many of the commissioned works to appear is rather melancholy commentary on the creative abilities of the contemporary anniversary: only six compiled, and one of those who did, Aaron Copland, gave us an edited version of a work 25 years old. This strikes me as something less than proper, but it certainly underlined the paucity of musical invention to be unable to compose a work on direct commission. Another of the six was represented by a work commissioned and presented last year by Mr. Munch, but it was a legitimate enough gesture to do it again this season.

Of the six new works given, Walter Piston's Sixth Symphony, surely his finest work in the form, and Bohuslave Martinu's “Fantaisies Symphonique” were far and away the best. Villa-Lobos' Symphony No. 11, presented by the composer himself, was an interesting patchwork, and Hanson's Elegy had the distinction of being truly elegiac contemplation of high musical feeling. Copland's Symphonic Ode was a striking piece in his early period but of little lasting impact while Petrassi's Concerto for Orchestra, an incomprehensible essay in the 12-tone technique, was unimportant. Unheard from entirely were Samuel Barber, Leonard Bernstein (save as conductor), William Schuman, Roger Sessions, Benjamin Britten, Henri Dutilleaux, Gottfried von Einem and Jacques Ibert. Nor are works by any of them to be given at Tanglewood. So the high hopes for the premieres of 15 works diminished in the actual performance of only six.

As for the other music programmed, there was little real novelty though we did hear three Mozart choral works never before programmed. There was a good bit of Mozart, suitably

Her. 4-29-56
enough in the 200th anniversary of his birth, and of it the Sinfonia Concertante for Oboe, Clarinet, Bassoon and horn was the most enchanting. Debussy's “Martyrdom of St. Sebastian” occupied almost one whole concert and was beautifully done. Brahms' Double Concerto for Violin and Cello was certainly one of the high water marks of the season, and so was Bach's “St. John Passion” given at Easter time. The Faure Requiem was very much in order and so was Sibelius Seventh, which found Mr. Munch conducting Sibelius for the first time in the city—and brilliantly, too.

The rest consisted of a familiar procession of everything from Tchaikovsky's “Romeo and Juliet” to Franck's D minor;

from Beethoven's Overture to “Coriolanus” to Debussy's “Afternoon of a Faun,” from Mendelssohn's Fourth to Schumann's Second. All tried and true works, of course, and all with their place in the programming of so arduous a season as this. Yet it is a narrow and restricted horizon considering the huge repertoire of the treasury of music. I could list a hundred things the Boston Symphony could and ought to do and, come to think of it, in a later Sunday article I will.

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Boston Symphony Orchestra's Anniversary Season in Review

By CYRUS DURGIN

With the regular concerts of next Friday and Saturday, and the special, benefit program next Sunday, the 75th Anniversary season of the Boston Symphony Orchestra will be ended. In advance of the event, let us look back over the season and its accomplishments. It has been a good season (they always are!) and one with certain special features, notably the new music commissioned for the celebration of three-quarters of a century of glorious work.

★ ★ ★
To be sure, just half of the new compositions expected arrived on time and were played. (Fifteen composers originally were invited to write for the Anniversary, and one, Benjamin Britten, had to decline because he was pressed by other work already begun.) But of what we did hear, five of the new scores, in my belief, were outstanding, one was interesting, and only the re-worked Symphonic Ode by Aaron Copland was a disappointment.

Martini Best

The best of all was actually created upon an earlier, personal invitation by Charles Munch to Bohuslav Martinu, and was performed in January, 1955. Then it was decided to include the Symphonic Fantasies among the commissioned scores. Between its premiere and repetition this season, the Symphonic Fantasies received the annual award of the New York Music Critics' Circle, an honor thoroughly merited.

This music, so rich of invention and imagination, so expertly written and so fascinating, was, to my mind, the best of all. It should take its place in the repertory of the best orchestras capable of playing it well.

Walter Piston's Sixth Symphony, in its polished technic typical of the composer, proved music of individuality, both as to substance and manner. More vigorous in spirit, and of equal inherent worth, were Howard Hanson's rhapsodic Elegy in Memory of Serge Koussevitzky, and the ebullient Eleventh Symphony by Heitor Villa-Lobos, who conducted it. Milhaud's Sixth Symphony had mixed

reception. For my taste it was one movement too long, but in that dominant French composer's finest vein. Goffredo Petrassi's Fifth Concerto for Orchestra, which attempted to combine personal qualities of emotion and orchestral color with the impersonal formalities of the 12-tone system, was the interesting score. The attempt was not altogether successful, but perhaps it will be found to have pointed a direction toward the composer's goal.

Return to Splendor

I am certain that in the season of 1955-56 the orchestra was fully returned to its former tonal splendor. The personal, private ear of the conductor is what determines the quality of any great orchestra. For a time Charles Munch, in his love for the brighter, dryer ideal of the "French tone" went too far in his aim. Depth and that "fluid" quality so important to an orchestra disappeared, and the Boston Symphony took on an unaccustomed brittleness and hard edge. Then, about two or three years ago, the process seemed to have been reversed. Little by little, the

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Boston Symphony returned to its former tonal glory. Now, I believe, that has been fully accomplished. The strings have regained their sheen and richness, the woodwinds (which had continued the best of the sections in sound quality) are now sweet, and not too bright. The brass is better, in ensemble and blend of colors, than at any time since Mr. Munch came to Boston.

The season began with a happy departure from custom, in the form of the Boston Symphony's first trip into the South, and it will end (after the Tanglewood Festival) with another; the orchestra's second tour in Europe. Unusual honor accrued to the organization, a few weeks ago, when the Massachusetts Senate and House of Representatives presented citations to the orchestra through Charles Munch and Pops and Esplanade conductor Arthur Fiedler. At the same time, RCA-Victor, in recognition of the long association between orchestra and the recording company, presented the Boston Symphony with a diamond-studded baton, which was received by Messrs. Munch and Fiedler.

Our orchestra continues to be one of the greatest in the world, a fact well recognized here and everywhere that its reputation is known. Thus the Boston Symphony enters the final quarter of its first century of existence at the peak of efficiency and beauty. This excellence could not have been attained, much less continued, without firm control and forward-looking management of its business affairs. For this we (meaning the public everywhere who benefit by hearing the orchestra) are in debt to the shrewd management at Symphony Hall and to the dedicated supervision by the board of trustees, a most public-minded and responsible group of men.

SPECIAL CONCERTS

Kresge Auditorium, M.I.T., Cambridge, October 3; Symphony Hall, American Medical Association, Boston, December 5; concert given on April 29 consisting of Beethoven's Seventh Symphony and Tchaikovsky's "Pathétique" "to close the anniversary season" and "to help supply funds still needed for the European tour next August and September."

ANNOUNCEMENT

An Extra Concert

To bring to a close the 75th Season of the

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

in SYMPHONY HALL

SUNDAY EVENING, APRIL 29, at 8:30

CHARLES MUNCH *will conduct:*

BEETHOVEN Symphony No. 7, in A major

TCHAIKOVSKY Symphony No. 6, "Pathétique"

The proceeds of this concert will be used to help supply funds still needed for the European tour next August and September.

Season subscribers are offered the seats of their choice before the public sale, which will open on Monday, April 16th.

Tickets may now be obtained at the Box Office, at \$2.50, \$3.00, \$3.50, \$4.00, \$5.00.

Munch Offers Program To Benefit Tour

By Jules Wolfers

The Boston Symphony Orchestra's 75th anniversary season was brought to a close last night at Symphony Hall with an extra concert, the proceeds of which will help defray expenses of the orchestra's European tour this summer. *CSM 4-30-56*

Many regular Symphony subscribers took this opportunity to hear Charles Munch conduct Beethoven's Symphony No. 7 and Tchaikovsky's Symphony No. 6, the "Pathétique." Quite a few non-subscribers helped swell the total to produce an audience just a few hundred short of capacity.

Mr. Munch and the players were in rare form. There was a lack of tension and a relaxed atmosphere, together with the friendly feeling that a farewell party always engenders. The audience was obviously delighted with the music, the conductor, and the orchestra. Present also was the feeling that each listener had made a contribution for a trip which will enable many European audiences to share in one of Boston's most prized possessions.

It was a tribute to Mr. Munch and the players that the music sounded out with a freshness almost amazing after a long and taxing season. No trace of fatigue could be noted. The concert goes down as one of the finest in the series of splendid programs that added so much luster to the orchestra's 75th year.

The Beethoven had all the freshness, spirit, and drive needed to assert the work's optimistic qualities. Mr. Munch's fast tempos are fast indeed, but few would gainsay that his enthusiasm adds qualities of urgency and excitement.

At times he strains his players to the point where fingers and arms can scarcely keep pace with the direction from the podium. But the missed notes are few and far between, and the players seem almost to exult in the hard test of their abilities.

Composers and conductors have always placed goals ahead of what previously seemed ultimate limits of performance. Mr. Munch's demands will certainly keep the players at the top of their form.

The conductor's interpretation of the Tchaikovsky somewhat minimizes the work's subtitle, but in its own way the reading takes its place among

the great expressions of the work. Notable in the performance was the remarkable quality of the orchestra's tone, which sounded true in the softest sections and which gained rather than lost in timbre for the loudest parts.

Audience and players rose in spontaneous tribute to Mr. Munch at the close. By gesture and bearing he expressed far better than he could in words his extreme pleasure and gratitude for the prolonged evidence of the audience's appreciation.

Symphony Concert

After last night's special concert by the Boston Symphony to raise funds for its European tour this summer, my admiration for the virtuosity of our orchestra is boundless. One would have to hear Beethoven's Seventh Symphony and Tchaikovsky's Sixth Symphony taken at the speed conductor Charles Munch took to believe it possible. The performance of each broke every existing record for shortest playing time.

Listeners edged forward until they were sitting on the last inch of the seats hypnotized, waiting breathlessly for centrifugal force alone to shatter the performance. The musicians, bless them, dug in and ploughed right through until the end without once breaking down. What fabulous dexterity; what stamina; what skill!

At the end the audience broke into a thunderous ovation for the players who had accomplished this incredible feat and Mr. Munch beckoned them at once to acknowledge the applause. Beethoven and Tchaikovsky? They weren't even in the running. *Post 4/30/56 K.*

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Symphony in Special Concert for Tour Funds

By RUDOLPH ELIE

Little by little, as the plans for the forthcoming second European tour of the Boston Symphony develop, it becomes increasingly evident that the event will not only be of far greater scope than that of the 1952 tour but of far greater significance as well. For the itinerary, still tentative in many cases, takes the orchestra behind the Iron Curtain to Prague, Czechoslovakia, and while there is no word official or unofficial one way or another, there still seems to be a possibility that the orchestra may be the first American symphony orchestra to perform in Moscow.

The tour begins on the 24th of August in Cork, Ireland and, following a concert in Dublin the next night, the orchestra goes on to Edinburgh where it will remain for a week as the featured orchestra of the Edinburgh Festival. As the itinerary stands now, and changes are undoubtedly to be expected, the orchestra then goes on to Oslo, Goteburg, Stockholm, Helsinki, Copenhagen, Hamburg, Frankfurt, Stuttgart, Prague, Vienna, Munich, Basle, Bern, Zurich, Paris, Chartres (where it will play in the cathedral), Leeds, and London. The management is hoping to give the city of Boston, England a special concert as a present of the City of Boston, Massachusetts since the city is too small to be able to afford a Boston Symphony concert itself.

The question of how all this is to be financed is still some way from solution but one thing the management makes very clear: No regular subscriber or Friend of the orchestra will be approached in any way. According to figures released this week by Thomas Perry, the orchestra's manager, the total cost of the tour will be \$300,000. Receipts for the concerts themselves will provide about \$105,000, and a total of \$175,000 has already been raised from commercial and private sources, the government having partly subsidized the tour for its enormous cultural public relations value.

So only \$25,000 needs to be raised to complete the budget, and the orchestra will give a special concert on Sunday night, April 28, the night after the regular season closes, to raise at least \$5,000 of it. The concert, offering Beethoven's Seventh Symphony and Tchaikovsky's Sixth, will be offered first to the regular subscribers with public sale following on April 16. There is a good deal of confidence that the additional \$20,000 will be attained, but not at the expense of the supporters of the orchestra itself. If local business could only realize the incalculable advertisement this orchestra is to Boston, not only on such a tour as this, but in its nationwide travels, it seems that this piddling little sum could be reached in a day or two!

BERKSHIRE PROGRAM

There is very little for the regular Symphony goer to get excited about in the recent announcement of the programs for Tanglewood this summer. To be sure the programs for this festival have long been aimed more at the out-of-state music lover than to the subscriber, which is of course as it should be. The bulk of the audiences attracted to this affair, which again consists of a pre-festival Bach-Mozart series beginning July 6 and the regular series in the Music Shed beginning July 20, are from New York, Connecticut and western Massachusetts, along with many transient tourists from all over the country. The programs offered are consequently new and novel to them.

But the Boston audience is hardly too eager to travel 138 miles to hear works that have been programmed throughout the season. For on the 12 programs of the big series there appear fewer than a half dozen works that have not been given this season in Symphony Hall, things like Schubert's C major Symphony, Honeggers Fifth Symphony, the Suite from "Der Rosenkavalier" and so on. Other familiar works of recent local hearing are Brahms' Second and Third, Bartok's Concerto for Orchestra, Piston's Symphony No. 6, Ravel's "Rhapsodie Espagnol," Debussy's "Afternoon of a Faun,"

and so on . . . all good works and true, but hardly exciting to the regular audiences.

However, the picture is much enlivened by the programming of two full Wagnerian programs. The first, on Saturday evening July 21, offers the "Faust" Overture, "Waldweben" from "Siegfried," the Prelude and Love-Death from "Tristan" and act I of "Die Walkure." The soloists on this occasion are Margaret Harshaw, soprano, Albert Da Costa, tenor and James Pease, bass.

The second program closes the festival on August 12 when Mr. Munch does the Overture and Bacchanale from "Tannhauser," "A Sigfried Idyll" and the opening and final scene of Act III of "Die Meistersinger" with Margaret Willauer, soprano, Albert Da Costa,

and James Pease. These two programs, in the light of Mr. Munch's extraordinary way with Wagner, should be the highlights of the festival this season so far as the Bostonian is concerned. So far as others are concerned, the programs seem to be well made, varied and interesting. It is pleasant to note in them, too, the return of Eleazar de Carvalho, who has not appeared with this orchestra since Koussevitzky's day. Otherwise, save for the appearance of Benny Goodman in Mozart's Clarinet Concerto, the personalities remain largely familiar ones: Rudolf Serkin, Ruth Posselt, Leonard Bernstein, Pierre Monteux, Zino Francescatti, Lukas Foss, Boris Goldovsky and so on.

Symphony in Special Concert

The Boston Symphony Orchestra gave an extra concert at Symphony Hall last night to close the 75th Anniversary season, and to help raise money for the European tour next August and September. Charles Munch conducted the Symphony No. 7, in A major, by Beethoven, and the Sixth Symphony, "Pathetique," by Tchaikovsky.

The 75th anniversary season of the Boston Symphony Orchestra came to its actual conclusion at Symphony Hall last night, as Charles Munch conducted an extra—and a special—concert.

This evening of Beethoven and Tchaikovsky had a double purpose—both to round off the season and to help raise some money which still is needed for the trip in Europe next August and September.

As previously reported, the trip will cost about \$300,000, of which \$270,000 already has been secured. These funds will apply to that portion of the tour already arranged; if, as seems likely, the Boston Symphony plays in Soviet Russia, that will be by formal invitation of the Soviet Government and at its expense.

For this concert a popular but substantial program was chosen: two of the great masterworks from the 19th century repertory.

Both were done to the nines,

with that special brilliance, intensity and spectacular virtuosity characteristic of conductor and players at their best.

Both these works contain some pages of fireworks—Tchaikovsky especially—where the speed is very fast and the mood fiery. These places last night lighted up like sky rockets, and if some details of ensemble were not perfectly smooth, such could be overlooked in the heat of the moment. After the march-movement of the "Pathetique," which went with jet propulsion but was very clear, the audience burst in with applause.

Apart from the purely spectacular elements, Mr. Munch gave Tchaikovsky's emotionally feverish music a beautiful performance, one which in rich, glowing tone and in feeling brought out all in the music, and without exaggeration. This was truly a great performance. Mr. Munch's control of the orchestra and the suppleness of their playing were never more in evidence. No wonder that a long and noisy demonstration burst out, even after the quiet close of the "Pathetique." Mr. Munch was recalled to the stage for many smiling bows.—C. W. D.

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Berkshire Festival, 1956

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

July 4 - August 12

(SIX WEEKS)

At Tanglewood

LENOX, MASSACHUSETTS

CHARLES MUNCH, *Conductor*

GUEST CONDUCTORS

LEONARD BERNSTEIN ELEAZAR DE CARVALHO

RICHARD BURGIN LUKAS FOSS

PIERRE MONTEUX

SOLOISTS

ADELE ADDISON	WILLIAM KROLL
EUNICE ALBERTS	DAVID LLOYD
ALBERT DA COSTA	LUBOSHUTZ AND NEMENOFF
LUKAS FOSS	MAC MORGAN
ZINO FRANCESCATTI	JOCY DE OLIVEIRA
BORIS GOLDOVSKY	JAMES PEASE
BENNY GOODMAN	RUTH POSSELT
MARGARET HARSHAW	RUDOLF SERKIN

MARGUERITE WILLAUER

CHORUSES

The Berkshire Festival Chorus, HUGH ROSS, *Conductor*

The Yale Glee Club, FENNO HEATH, *Director*

Weekly Schedule

FRIDAY EVENINGS AT 8:30 SATURDAY EVENINGS AT 8:30

SUNDAY AFTERNOONS AT 2:30

The first two week-ends will consist of "Bach-Mozart" concerts by a chamber orchestra from the Boston Symphony, in the Theatre-Concert Hall.

The concerts of the last four week-ends will be given by the full Orchestra in the Music Shed.

The chamber music concerts will be given on Wednesday evening of each week in the Theatre-Concert Hall by famous chamber groups.

Series Subscriptions for each week now available at the Festival Office, Symphony Hall, Boston. Thomas D. Perry Jr., Mgr. Programs on request.

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TANGLEWOOD BERKSHIRE FESTIVAL

Six concerts by members of the Boston Symphony Orchestra, under the direction of Charles Munch, were given in the Theatre-Concert Hall on Friday evenings, Saturday evenings, and Sunday afternoons of the first two weeks.

July 8. BACH: Sinfonia from the "Easter" Oratorio; BACH: Suite No. 2 in B minor, for Flute and Strings (Doriot Anthony Dwyer); STRAVINSKY: "Orpheus." Ballet in Three Scenes; MOZART: Symphony in D major, "Prague," No. 38 (K. 504).

July 9 (Thor Johnson, Guest Conductor). HANDEL: Concerto Grosso for String Orchestra, in B minor, Op. 6, No. 12; HAYDN: *Sinfonie Concertante* for Violin, Cello, Oboe, and Bassoon, Op. 84 (Richard Burgin, Samuel Mayes, Ralph Gomberg, Sherman Walt); HINDEMITH: "Der Schwanendreher," Concerto for Viola and Small Orchestra (Joseph de Pasquale); HAYDN: Symphony in B-flat major, No. 98.

July 10. BACH: Mass in B minor (Harvard Glee Club, Radcliffe Choral Society, G. Wallace Woodworth, Conductor; Adele Addison, Florence Kopleff, John McCollum, Donald Gramm; Richard Burgin, James Stagliano, Doriot Anthony Dwyer, Louis Speyer and Jean Devergie, E. Power Biggs, Daniel Pinkham, Roger Voisin).

July 15 (Leonard Bernstein, Guest Conductor). MOZART: Overture to *Don Giovanni*, K. 527; Symphony in C major, "Linz", No. 36, K. 425; Aria, "Zeffiretti Lusinghieri," from *Idomeneo*, K. 366; Rondo for Soprano and Orchestra, "Al desio, di chi t'adora," K. 577; Scene and Rondo, "Non temer, amato bene," K. 505 (Jennie Tourel); Piano Concerto in G major, K. 453 (Played and conducted by Leonard Bernstein).

July 16. VIVALDI: Concerto Grosso in D minor, Op. 3, No. 11; VIVALDI: Concerto Grosso in B minor, for Four Violins and String Orchestra, Op. 3, No. 10 (Richard Burgin, Alfred Krips, George Zazofsky, Clarence Knudson); BOCCHERINI: Concerto for Violoncello in B-flat major, Op. 34 (Samuel Mayes); VIVALDI: Gloria, for Solo Voices, Chorus and Orchestra (Sara Mae Endich, Sadie McCollum, Festival Chorus, Hugh Ross, Conductor).

July 17. RAMEAU: Suite from the Opera, *Dardanus*; RAVEL: *Le Tombeau de Couperin*; FAURÉ: *Pavane*, Op. 50; MILHAUD: *Sérénade*; HONEGGER: Symphony No. 4, *Deliciae Basilienses*.

Twelve concerts by the Boston Symphony Orchestra were given in the Shed:

July 22. BEETHOVEN: Overture to *Coriolan*, Op. 62; Violin Concerto in D major, Op. 61 (Isaac Stern); Symphony No. 7, in A major, Op. 92.

July 23 (Pierre Monteux, Guest Conductor). BACH: Passacaglia and Fugue in C minor (Orchestrated by Ottorino Respighi); BEETHOVEN: Symphony No. 2, in D major, Op. 36; SESSIONS: Orchestral Suite from *The Black Maskers* (Leonid Andreyeff); STRAUSS: *Tod und Verklärung*, Tone Poem, Op. 24.

July 24. BEETHOVEN: Symphony No. 1, in C major, Op. 21; Symphony No. 4, in B-flat major, Op. 60; Symphony No. 6, in F major, Op. 68, *Pastoral*.

July 29. HANDEL: Suite for Orchestra (From the Water Music), Arranged by Sir Hamilton Harty; SCHUMANN: Symphony No. 4, in D minor, Op. 120; BARBER: *Prayers of Kierkegaard* for Mixed Chorus, Soprano Solo, and Orchestra, Op. 30 (Festival Chorus, Leontyne Price, Regina Sarfaty, Arthur Schoep); BRAHMS: Symphony No. 4 in E minor, Op. 98.

July 30. BEETHOVEN: Overture to Goethe's *Egmont*, Op. 84; Concerto for Piano-forte No. 5 in E-flat major, Op. 73 ("Emperor") (Rudolf Serkin); Symphony No. 3 in E-flat major, *Eroica*, Op. 55.

July 31 (Pierre Monteux, Guest Conductor). BRAHMS: Academic Festival Overture, Op. 80; Concerto for Violin with Orchestra, in D major, Op. 77 (Isaac Stern); Symphony No. 1 in C minor, Op. 68.

August 5 (Leonard Bernstein, Guest Conductor). BEETHOVEN: *Missa Solemnis*, Op. 123 for Orchestra, Chorus, and Four Solo Voices (Festival Chorus; Adele Addison, Eunice Alberts, David Lloyd, Mac Morgan, Willem Friso Frank, Richard Burgin. The Mass was performed in memory of Serge Koussevitzky).

August 6. BEETHOVEN: *Fidelio*, Act II (Festival Chorus, prepared by Hugh Ross

and John Krueger; Margaret Harshaw, David Lloyd, Malcolm Bernstein, Mac Morgan, Christina Cardillo, Arthur Schoep); WAGNER: Excerpts from *Götterdämmerung* (Margaret Harshaw).

August 7. BEETHOVEN: Symphony No. 8, in F major, Op. 93; Piano Concerto No. 4, in G major, Op. 58 (Eugene Istomin); Symphony No. 5, in C minor, Op. 67.

August 12. BERLIOZ: *Fantastic Symphony*, Op. 14A; DEBUSSY: *La Mer*; RAVEL: *Daphnis et Chloé*, Ballet (Second Suite).

August 13 (Pierre Monteux, Guest Conductor). WAGNER: Overture to *The Flying Dutchman*; BRAHMS: Symphony No. 3, in F major, Op. 90; DEBUSSY: *Three Nocturnes* (Festival Chorus prepared by Iva Dee Hiatt); STRAUSS: Suite from *Der Rosenkavalier*.

August 14. BEETHOVEN: Overture, *Leonore* No. 3, Op. 72; Symphony No. 9 in D minor, with Final Chorus on Schiller's *Ode to Joy*, Op. 125 (Festival Chorus prepared by Hugh Ross and Iva Dee Hiatt; Adele Addison, Catherine Akos, David Lloyd, Donald Gramm).

Six concerts of chamber music were given in the Theatre-Concert Hall on Wednesday evenings. The series was devoted entirely to the music of Beethoven.

July 6. THE KROLL STRING QUARTET (William Kroll, Violin, Louis Graeler, Violin, David Mankovitz, Viola, Avron Twerdowsky, Cello).

July 13. BEAUX ARTS TRIO (Menahem Pressler, Piano, Daniel Guilet, Violin, Bernard Greenhouse, Cello).

July 20. ISAAC STERN, Violin, ALEXANDER ZAKIN, Piano.

July 27. NEW MUSIC STRING QUARTET (Broadus Erle, Violin, Matthew Raimondi, Violin, Walter Trampler, Viola, David Soyer, Cello).

August 3. RUDOLF SERKIN.

August 10. GINO CIOFFI, Clarinet; SAMUEL MAYES, Cello; RALPH BERKOWITZ, Piano; DORIOT ANTHONY DWYER, Flute; SHERMAN WALT, Bassoon; DAVID LLOYD, Tenor; RALPH GOMBERG, Oboe; JAMES STAGLIANO, Horn. (The woodwind players are principals of the Boston Symphony Orchestra and form the Boston Woodwind Quintet).

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*



SEASON • 1955-1956

Six Open Rehearsals

SYMPHONY HALL, BOSTON

at 7:30 P.M. on Thursdays

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FEBRUARY 16

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APRIL 5

APRIL 19

This series has become within a few seasons one of the most popular of the Orchestra's activities — so much so that full audiences are the rule. Since each event is a dress rehearsal for the symphony concert of the week, patrons hear a combination of a concert performance and a demonstration of the final touches by the conductor.

The 75th season of this Orchestra will bring special features to the Open Rehearsals, including new works composed for the anniversary. Soloists will be heard in the rehearsal series, and guest conductors will be Ernest Ansermet, Pierre Monteux and Leonard Bernstein.

Season tickets for the six rehearsals will be distributed through school and college offices and at Symphony Hall Box Office at \$7.00 for the series. Tickets, if any remain, will be sold at \$2.00 for a single rehearsal. NO SEATS ARE RESERVED. SERIES SALE CLOSES OCTOBER 30.

Phone CO 6-1492.





BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

SYMPHONY HALL, BOSTON 15, MASSACHUSETTS, COMmONwealth 6-1492

FOR RELEASE: WEDNESDAY, JANUARY 18, 1956

BOSTON SYMPHONY ORCHESTRA TO TOUR EUROPE

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. This was announced today by Robert W. Dowling, Chairman of the Board of A.N.T.A.

A subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air as well as help defray deficits to the orchestra from its concerts abroad. The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

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To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made to the orchestra and other funds are being solicited. The European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 12. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, Northern and Western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles. The itinerary is still to be worked out but it is expected that the orchestra will also visit Cork and Dublin en route to Edinburgh, and then Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Charles Munch has invited his friend and colleague, Pierre Monteux, once regular conductor of the Boston Symphony, to conduct some of the concerts abroad. The Boston Symphony Orchestra ^{made} ~~made~~ its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans the only cities to be revisited are Paris and London: all other places on the proposed itinerary are cities where the orchestra has not previously played. At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to open its 76th season in Boston on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

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Boston Symphony Offers to Play in Russia

By HOWARD TAUBMAN

[Boston Herald-N. Y. Times Dispatch]

LENOX, July 23—The Boston Symphony Orchestra offered today to tour in Soviet Russia as one of the steps toward implementing President Eisenhower's request in Geneva Friday that the Iron Curtain be lifted.

The orchestra is planning a European trip in September, 1956. At the moment it is negotiating to open the visit with a week's concert in Edinburgh. After that it would be available for an extended stay in Russia. *4-1 7-30-55*

After consulting with fellow officials of the Boston Symphony who are here at Tanglewood Music Center, Henry B. Cabot, president of the orchestra's trustees, issued this statement this afternoon:

"We welcome the President's suggestions to help remove the Iron Curtain by a cultural and intellectual exchange with the Soviet Union. The Boston Symphony Orchestra is ready and eager, if the President wishes, to be the first American orchestra to play in Moscow."

As far as the records show, no American orchestra has ever visited Russia, either in Czarist days or since the Communists came into power. A few individual American musicians have appeared in Russia, but virtually none since the Cold War started.

Cabot revealed that in the early years of World War II, when Serge Koussevitzky, the great Russian-born conductor, was head of the Boston Symphony, an invitation was sent to Moscow through the U. S. State Department to Eugen Mravinsky, Leningrad conductor, to be a guest leader in Boston.

According to Cabot, the invitation went to the appropriate authorities in Moscow, but neither the Boston Symphony nor the United States government received an official reply. The Boston Symphony, however, got a cable from Mravinsky himself, saying that he

would be delighted to come. Of course, he never did.

Charles Munch, conductor of the Boston Symphony since the late Koussevitzky's retirement in 1949, was told about the plan to take the Boston Symphony to Russia by Cabot. Munch was enthusiastic. *4-1 7-30-55*

"We can do that! We can do that!" he exclaimed.

Since foreign tours by modern symphony orchestras comprising more than a hundred men take a lot of arranging, the Boston officials feel that it would not be a moment too soon now to start negotiations.

Boston Symphony to Play in Scotland

The Boston Symphony Orchestra, other countries of Europe in 1952. conducted by Charles Munch will give five concerts during the last week of the 1956 Festival at Edinburgh, Scotland. First announcement of the tour was made yesterday by Mayor Hynes.

The Mayor pointed out that this will be the orchestra's first visit to Scotland, and recalled the high tributes which the Symphony received during its initial visit to

Five concerts will be played in Edinburgh during the last week in August. Present plans also include engagements in London and Paris.

It is said that the orchestra has received invitations to appear in Israel, Italy, Athens and elsewhere, and that the United States State Department would favor Boston Symphony appearances in certain other countries. Yugoslavia and

Egypt have been mentioned informally.

The orchestra already has expressed willingness to go to Moscow if that is feasible.

The Edinburgh tour will require approximately \$50,000. The greater part of this amount is understood to have been received and the remainder pledged.

Second European Tour Of Symphony Planned

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, 1956, in co-operation with the International Exchange Program of the American National Theatre and Academy, it was announced today by Robert W. Dowling, Chairman of the Board of A.N.T.A. *Hear. 11/5/56*

The 2nd European tour of the Boston Symphony will take place under the direction of Charles Munch, its Music Director for the past seven years, at the conclusion of the 1956 Berkshire Festival at Tanglewood, Lenox, Mass., whose dates are July 2 to August 12. Five concerts will be played, August 26-30, in Usher Hall, Edinburgh, Scotland, as part of the 1956 Edinburgh Festival, and the orchestra will then tour four weeks, offering concerts in principal cities of Scandinavia, northern and western Europe and the British Isles. The tour is planned to include about 25 cities, covering more than 4,000 miles.

Symphony Hall and City Hall Together for Announcement

By RUDALPH ELIE

The announcement last Thursday that the Boston Symphony has accepted an invitation to be the climactic event of the Edinburgh Festival next August may be regarded as significant in many ways. The first is that the announcement was made by Mayor Hynes and not by the Symphony itself, which serves to underline the emergence of the mayor as the most culturally enlightened city official to serve in City Hall in recent times. It was he, indeed, despite the constantly diminishing sources of revenue in the city, who recognized the public nature of the Boston Symphony's mission and removed the tax burden on the Hall while his sponsorship of the Boston Arts Festival as well as the annual Christmas Festival has revealed a broader outlook toward the arts than possessed by any of his predecessors. 9-18-55 *Ner.*

The city is in no way able to help the orchestra financially on its forthcoming tour, which will include return concerts in London, Paris and undoubtedly a good many other European cities; merely that it recognizes the enormous value of the orchestra as a cultural ambassador is enough, and the orchestra is to be congratulated for its gesture in giving Mr. Hynes the chance to announce the news of the tour.

As for the tour itself, the details are pretty few so far. Save for its week of concerts in Edinburgh and apparently several each in London and Paris, no other engagements were announced at that time. It was clear, however, that the management has many musical irons in the fire and, in the five-week period possible for the orchestra at that time (from late August to October) a far more extensive tour may be arranged. Indeed, it appears to be open for an offer to visit Moscow on the motto have "tuxedo, will travel" . . . if invited.

It is far too early to conjecture on the programs the orchestra will feature on this, its second European visit, but a hint is provided in the fact that it this season celebrates its 75th anniversary with a series of new works commissioned for the occasion. It is consequently more than likely it will present the most successful of these in Europe, with Mr. Munch and Mr. Monteux sharing, as they did last time, the conducting assignments.

Another significant thing about the announcement was the fact it was made at all. For, though hard to believe now, the era of the touring orchestra is little more than five years old. In that period the orchestras of the world have taken to the road by the dozen and, what is more, been met by capacity audiences everywhere. Boston has heard the French National orchestra, the Berlin Philharmonic, the Amsterdam Concertgebouw, the Israel Philharmonic, and the London Philharmonic, not to mention such domestic orchestras as the Philadelphia and the Minneapolis. And in each case the concerts were given before sold out houses—and this in a city that had hitherto been remarkably cold to visiting orchestras.

With respect to this assertion I find that in October, 1948, I wrote an article in this depart-

ment rebuking the city for its coolness to visiting orchestras. "The major musical mystery of Boston," I wrote at that time, "is why this city turns such a cold shoulder to visiting orchestras. 'The most recent fiasco along these lines was the visit of the New York Philharmonic: the hall was not quite three quarters full. It was the second time in eight years the New York Philharmonic has come to grief here. The San Francisco symphony failed to fill the hall as did the Indianapolis.'"

The first visiting orchestra that did find a large audience was the Orchestre National when it came with Charles Munch as conductor. He was then conductor-elect of the Boston Symphony and the interest in him was keen, but the hall was by no means filled to capacity. It remained for Sir Thomas Beecham and the London Philharmonic to crack Boston's disinterest in visiting orchestras—and there has never been a less than capacity audience since for any orchestral visitor.

The reason is apparent: The advent of the long playing record. Prior to 1950, when LP's appeared, record sales were comparatively low. The discs were heavy, the albums bulky and glum in appearance, surface noise was appalling (though by 1950 a suppressor had just made its appearance) and two manufacturers with hardly any other competition were laboring under the impression that there was no market for anything but Tchaikovsky's Fifth Symphony and all the standard war horses of the repertoire. Victor had its connoisseur's series but it was slim indeed, while operas and other extended works were hardly feasible (When the Koussevitsky version of the B minor Mass came out it consisted, as I recall of nearly 220 discs, the whole thing weighing perhaps 30 pounds.)

LP changed all that. Almost overnight there were dozens of new recording companies issuing discs in fantastic profusion. They still are. The current issue of "The Long Player," an invaluable catalogue, runs to 240 pages of listings in small type. Though it might not be said LPs are much less expensive than the old shellac albums, they are incalculably more at-

tractive, more informative, more portable and more storageable, and they have ranged through the literature in a perfectly astonishing fashion. Today it is almost difficult to think of an opera that hasn't been recorded, while the discography of the composers, even ones formerly wholly neglected, is quite unbelievable.

The LPs, too, have ranged the orchestras and musical institutions of the world and have brought nationwide fame to countless hitherto unknown artists and personalities. Badura-Skoda, for example, drew a capacity audience on his debut in Boston, an audience that had never seen him but that had taken a fancy to him on records. LPs, in short, have broadened the musical horizons of the country in an incredible way, so much so that I feel confident that the day of indifference to visiting orchestras is gone for good. It is, in short, the era of the tour, and that the Boston Symphony has been invited back to Europe is good news indeed.

THE EUROPEAN TOUR

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Charles Munch has invited his colleague and friend Pierre Monteux, once the conductor of this Orchestra, to conduct some of the concerts abroad.

The Boston Symphony Orchestra made its only previous tour of Europe in May, 1952, under the auspices of the Congress For Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. According to present plans, the only cities to be revisited are Paris and London—all other places on the proposed itinerary are cities where the Orchestra has not previously played.

At the close of the European tour, about September 25, the Boston Symphony Orchestra will return immediately to Boston, to open its 76th season on Friday, October 5, 1956, in Symphony Hall, with Mr. Munch beginning his eighth year as its Music Director.

Bostonians Plan Tour Of Europe *Trib. 1/18/56* Orchestra Visit To Last 5 Weeks

The Boston Symphony Orchestra will open a five-weeks tour of Europe in Edinburgh on Aug. 26 with the co-operation of the International Exchange Program of the American National Theater and Academy.

Robert W. Dowling, chairman of the A. N. T. A. board, announced yesterday that a subsidy from this program, which represents the State Department, will help the orchestra to cover the cost of air transportation for its 104 members and their instruments and to defray part of the deficits of touring concerts. The orchestra is soliciting funds to meet the rest of the trip's expenses.

Charles Munch, the orchestra's music director, and Pierre Monteux, its conductor from 1919 to 1924, will direct the concerts abroad, which will be held in approximately twenty-five cities.

The itinerary, after the five concerts in Edinburgh Aug. 26 to 30, is not yet settled, but the orchestra will probably appear in Cork and Dublin in Ireland and in Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France and possibly Italy. At the end of the tour, the orchestra will return to Boston to open its seventy-sixth regular season Oct. 5.

The Boston Symphony has already expressed its willingness to extend its tour to Russia. No definite arrangements have yet been undertaken with American or Russian authorities, but it was learned yesterday that the touring schedule can be adjusted to permit a few concerts in the Soviet Union before the orchestra leaves Europe on or about Sept. 25. If these take place, they would presumably immediately precede or follow the orchestra's appearance in Helsinki.

This will be the Boston Symphony's second trip abroad. The first, also under Messrs. Munch and Monteux, was in the spring of 1952. According to present plans, Paris and London are the only cities which the orchestra will revisit in its coming travels.

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This will be the Boston Symphony's second trip abroad. The first, also under Messrs. Munch and Monteux, was in the spring of 1952. According to present plans, Paris and London are the only cities which the orchestra will revisit in its coming travels.

Boston Symphony's European Tour Next Summer to Include 25 Cities

Globe 11/18/56
The Boston Symphony Orchestra will tour Europe for five weeks next August and September, after the close of the 1956 Berkshire Festival at Tanglewood. The itinerary has yet to be completed, but five concerts will be played, Aug. 26-30 at the Edinburgh Festival, and visits will be made to principal cities in England, Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France and possibly Italy. It is expected that the orchestra will be heard in Cork and Dublin, en route to Edinburgh.

This was announced yesterday by Robert W. Dowling, chairman of the board of American National Theatre and Academy. The tour will be made in cooperation with the International Exchange Program of A. N. T. A., the professional agency appointed by the United States Department of State for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

A subsidy from the International Exchange Program will help cover costs of transportation and deficits to the orchestra from its concerts abroad. To secure the balance of money essential to the undertaking, private contributions have been made, and other funds are being solicited.

The tour will be under the direction of Charles Munch, conductor of the Boston Symphony, who has invited his friend and colleague, Pierre Monteux, to share the conducting. Similar arrangements prevailed when the orchestra toured Europe for the first time in 1952, and when it made a transcontinental United States trip in 1953. According to present plans,

the only cities to be revisited in 1956 will be London and Paris.

The tour will end about Sept. 25, and the orchestra will return immediately to begin its 76th season in Boston Oct. 5.

Orchestra Expects to Visit Almost Twenty-Five Cities

CSmon. 11/18/56

Plans are now shaping up for the tour of Europe next summer by the Boston Symphony Orchestra. The ensemble will travel for five weeks during August and September in cooperation with the International Exchange Program of the American National Theater and Academy. Robert W. Dowling, chairman of the ANTA board, announced today that a subsidy from the International Exchange Program will help cover the cost of transportation of the orchestra's 104 men and instruments by air, as well as help defray deficits to the orchestra from its concerts abroad.

The International Exchange Program is the professional agency appointed by the State Department for the administration of the President's Fund for International Affairs to assist American performing artists to tour abroad.

The tour will take place under the direction of Charles Munch at the conclusion of the Berkshire Festival at Tanglewood, Lenox, Mass., the dates of which are July 2 to Aug. 12. The orchestra will go to Edinburgh where it will give five concerts, from Aug. 26 to 30, in Usher Hall as part of the Edinburgh Festival. It will then tour four weeks to the principal cities of Scandinavia, northern and western Europe, and the British Isles. The tour is planned to include about 25 cities and will cover more than 4,000 miles.

The itinerary is still to be worked out, but it is expected

that the orchestra will also visit Cork and Dublin en route to Edinburgh; then to Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England, and possibly Italy.

Mr. Munch has invited his friend and colleague, Pierre Monteux, to conduct some of these concerts. The Boston Symphony made its only previous tour of Europe in May, 1952, when it performed in France, Germany, Belgium, Holland and England.

According to present plans the only cities to be revisited are Paris and London. All other places on the proposed itinerary are cities where the orchestra has not previously played.

To secure the balance of funds necessary to cover the expensive undertaking, private contributions have been made, and other funds are being solicited. At the close of the European tour, about Sept. 25, the orchestra will return immediately to open its 76th season in Boston on Friday, Oct. 5, in Symphony Hall. Mr. Munch will then begin his eighth year as its music director.

BOSTON SYMPHONY TO TOUR EUROPE

5-Week Summer Itinerary
Is Planned—Munch and
Monteux to Conduct

Times 11/18/56

The Boston Symphony Orchestra will tour Europe for five weeks during August and September, in cooperation with the International Exchange Program of the American National Theatre and Academy. Announcement of the tour was made yesterday by Robert W. Dowling, chairman of the board of A. N. T. A.

A subsidy from the International Exchange Program will cover part of the cost of transporting the 104 members of the orchestra and their instruments by air and will help defray deficits from concerts abroad.

To provide the additional funds necessary, private contributions have been made to the orchestra and other funds are being solicited.

The European tour of the Boston Symphony will be under the direction of Charles Munch, its music director for the last seven years. Mr. Munch has invited Pierre Monteux, onetime conductor of the Boston Symphony, to lead some of its concerts abroad.

The orchestra will leave for Europe at the conclusion of this year's Berkshire Music Festival, which ends Aug. 12. It will play five concerts in Usher Hall, Edinburgh, Aug. 26 through 30, as part of this year's Edinburgh Festival.

The orchestra will then travel for four weeks, performing in about twenty-five cities. Although the itinerary is not definitely settled, it is expected to

include Norway, Sweden, Finland, Denmark, Germany, Austria, Switzerland, France, England and possibly Italy.

Boston Symphony spokesmen yesterday made no mention of performances in the Soviet Union, although these had been discussed as a possibility when the plans for the tour were being formulated.

The Boston Symphony made its only previous trip to Europe in May, 1952, under the auspices of the Congress for Cultural Freedom. The only cities to be revisited this year are Paris and London.

Immediately after the close of its European tour the orchestra

will return to Boston for its winter season, which begins on Oct. 5.

Serge Koussevitzky, Elegy Is Given at Carnegie Hall

By Francis D. Perkins

Howard Hanson's "Elegy to the Memory of My Friend, Serge Koussevitzky" had its first Manhattan performance Saturday in the Boston Symphony Orchestra's fourth afternoon concert of the season in Carnegie Hall. The program, which the admirable musicians under Charles Munch's direction had played in Brooklyn Friday night, also offered Berlioz' "Roman Carnival" Overture, Debussy's "La Mer" and ture, Debussy's "La Mer" and the Fourth Symphony of Brahms.

Dr. Hanson's Elegy is the sixth of the works commissioned for the Boston Symphony's seventy-fifth anniversary to be played here thus far. It was highly appropriate that one of those works should be a tribute to Mr. Munch's well remembered predecessor, whose conductorship spanned a third of the orchestra's long career. It was also fortunate that this tribute was expressed with the emotional sincerity and depth which marks the twelve-minute score.

It was expression of personal feeling, but of more than that: it seemed to memorialize Dr. Koussevitzky not only as a friend but as a great artist and musical personality, to suggest

what he contributed to his orchestra and to American musical life. Based on a cogent and elegaic melody, with the strings mainly in the foreground, it had a notable warmth and spacious sonority in its long rising and subsiding musical lines. A first hearing raised a question as to whether the work could be slightly condensed with profit, but it had musical unity in addition to the composer's already known orchestral skill.

Memorable eloquence and intensity were combined with sonorous appeal in the performance of this music under Mr. Munch, and a rewarding expansiveness of tone, lucidity and a wide range of color marked the concert as a whole, which found the orchestra at its best. The Berlioz overture provided a stimulating start. The interpretation of "La Mer" had its personal features in some of its instrumental proportions and hues, but was none the less authentic and atmospherically evocative. In the revealing playing of the Brahms symphony exception could be taken to the constant quickening of the pace in the closing pages. The moods of the music, however, were fully disclosed, particularly in the autumnal flavor of the first movement.

Music: Boston Symphony

N.Y.T. 2/12/54

Plays Hanson Elegy to Koussevitzky

By HAROLD C. SCHONBERG

A NEW work was heard at yesterday afternoon's Carnegie Hall concert of the Boston Symphony. It was Howard Hanson's "Elegy in Memory of Serge Koussevitzky," composed for the seventy-fifth anniversary of the orchestra on a commission from the Koussevitzky Music Foundation.



Howard Hanson

Mr. Hanson's score, almost twelve minutes in length, is a serious, sincere piece of writing in the composer's familiar romantic vein. It poses no problems, features a constant lyric flow and builds to a big climax. It may not be music of originality, but it does have integrity in its avoidance of cheap or obvious effects.

The composer was in the audience and was twice summoned down the center aisle by Charles Munch, who had conducted the score in a manner that must have made Mr. Hanson extremely happy.

The three other works on the program have long been associated with Mr. Munch and his orchestra. Berlioz' "Roman Carnival" Overture and Debussy's "La Mer" are examples of the French school so well understood by Mr. Munch and his predecessor, M. Koussevitzky. And the Brahms Fourth Symphony is another old favorite.

Probably the members of the Boston Symphony could play these scores with their eyes shut. There was, however, nothing lackadaisical in the approach of conductor or players. All of the details were carefully etched and the music emerged with spontaneity.

Mr. Munch's ideas about Brahms have changed somewhat during the last decade. Today, he is a much more con-

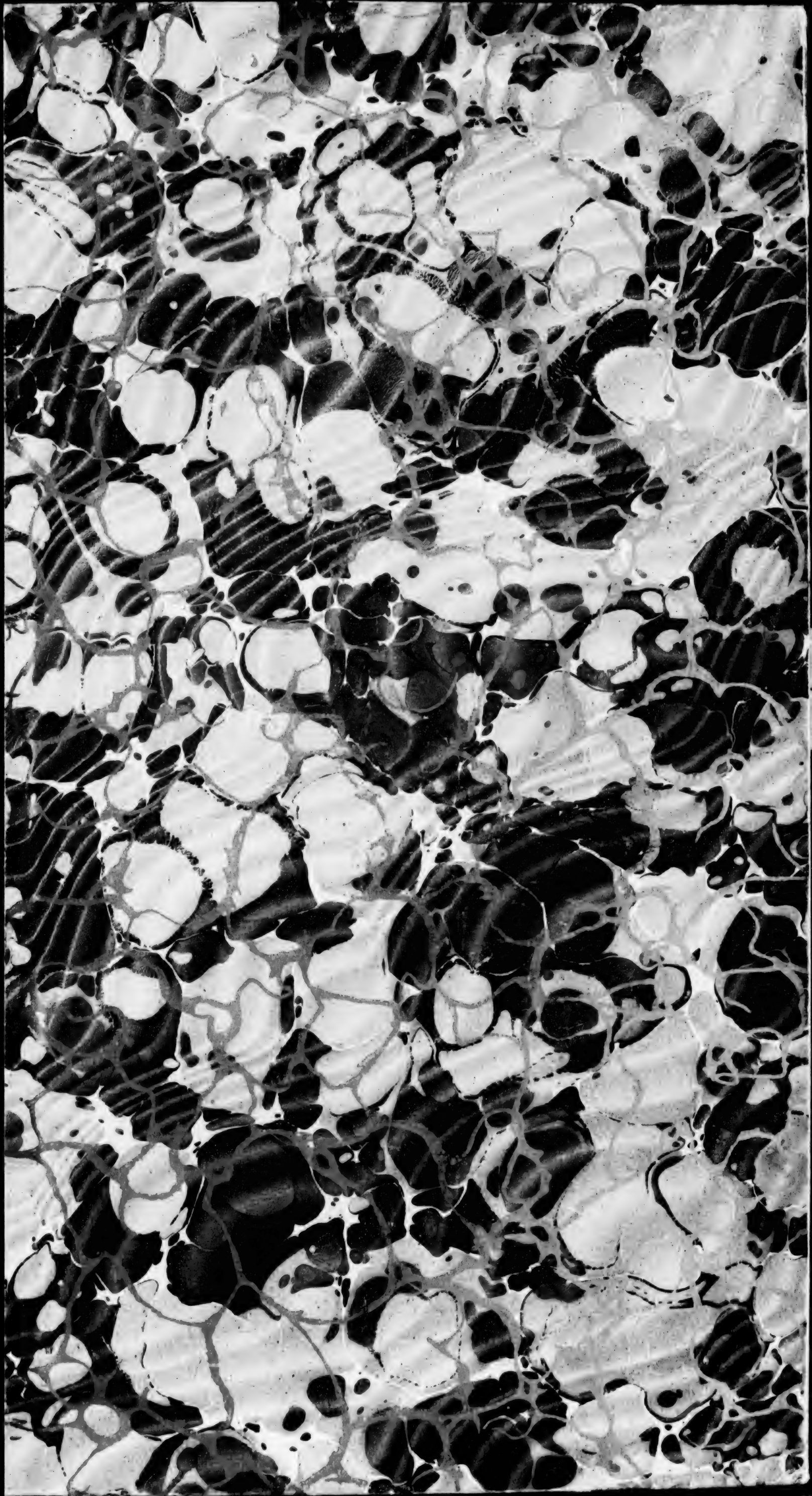
vincing interpreter of the German master than he used to be, although he is not an exponent of the strictly Teutonic viewpoint toward the music. His tempos are just a shade on the fast side, and he stresses the elegance of the scores.

It may astonish some listeners to realize that the Brahms orchestral music can be elegant, but here it is; and the Fourth Symphony yesterday afternoon was sinuous, silken in sound and aristocratically phrased. Mr. Munch made it hold together, too, and with the prevailing smoothness there never was a hint of weakness.

All of which proves that, while there are several million ways of interpreting a score wrongly, there is more than one way to interpret it correctly.



VOLUME 75
SUPPLEMENT
1956
EUROPEAN TOUR



No. M. 125.5



1955-56
Suppl.

(BOSTON SYMPHONY ORCHESTRA)³
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(EUROPEAN TOUR)¹

Aug. - Sept., 1956²

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M. 125.5
1955/56
Suppl.
Brown Coll.

U.S.S.R. IMPROVES FACILITIES FOR BOSTON SYMPHONY'S VISIT
(no date)

According to word received at Symphony Hall, the Soviet Union's Ministry of Culture has broadened the plans for the visit to Russia of the Boston Symphony Orchestra, which on August 30 concluded its series of five concerts at the Edinburgh International Festival, en route to Russia is performing in Denmark, Norway, Sweden, and Finland. By the Russian officials' action, the Boston musicians will play three concerts instead of two in Moscow, besides the originally scheduled two in Leningrad. In addition, the orchestra's group of 125, including its official party, will be given a considerable extension of the original prospects for sightseeing in the two cities. These improvements have been made possible by the Russians' change of transportation facilities from train to plane.

Three Russian planes will pick up the Boston Symphony party on Wednesday morning, September 5 at Helsinki, where the orchestra will have played the previous night, and take it on an hour and a half flight to Leningrad. The eight tons of

orchestra baggage arriving much later by train, the Bostonians will have ample time for sightseeing in Leningrad. In fact, the musicians will not go on duty until Dr. Munch calls them for an acoustical rehearsal on Thursday at 6:30 P.M. in the Great Hall of the Leningrad Conservatory, where he will conduct them in concert at 8 -- the first concert ever to be given by an American symphony orchestra in the U.S.S.R. In the same hall on the following night, the orchestra will be led by its former regular conductor, Pierre Monteux.

After the second Leningrad performance, the orchestra will take a sleeper train trip to Moscow. In the Great Hall of the Conservatory of that Capital, where the group will arrive about 10 A.M. on Saturday, Dr. Munch will hold an acoustic rehearsal from noon until 2:30 for the concert that evening. On Sunday at 2, Mr. Monteux will conduct the orchestra in the same hall, where Dr. Munch will take over that evening. The orchestra will have time off all day Monday in Moscow, then fly to Prague in the evening.

The orchestra's European tour of 13 countries, in which it is presenting 28 concerts, is being made in cooperation with the American National Theatre and Academy, the professional agency appointed by the U.S. State Department to assist American performing artists to tour abroad.

BOSTON BRASS ENSEMBLE, COMPOSED OF EIGHT MEMBERS
OF BOSTON SYMPHONY ORCHESTRA, GIVES CONCERT IN
EDINBURGH AUGUST 28, DURING ORCHESTRA'S EUROPEAN TOUR
(no date)

The Boston Brass Ensemble, composed of eight members of the Boston Symphony Orchestra under the direction of its first trumpeter, Roger Voisin, will give a concert of its own, during the Boston Symphony's five-day engagement at the Edinburgh Festival, while it is touring abroad in late August and September.

At 11:00 a.m. in the Scottish capital's Freemason Hall, on Tuesday, August 28, Mr. Voisin and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, horns; Kauko Kahila, trombone; Josef Orosz, baritone; Kilton V. Smith, tuba; with William Gibson, trombone, assisting, will perform a program of five works dating from the late 16th Century to modern times.

The Boston Brass Ensemble was organized in the summer of 1952 by Roger Voisin because there was a need for a representative brass group in Boston. A vast amount of brass literature had accumulated

through the years, but had few outlets to the public. For many years in the U.S., Chicago and New York were the only cities which had a professional ensemble of this nature.

The public lives of the Boston Brass Ensemble's eight members are full and varied. They play as a concert group for all-brass and all-instrumental concerts anything from an octet to a quartet, and they play in conjunction with such choral groups as the Chorus Pro Musica. They conduct educational brass clinics to coach other musicians, and they definitely enjoy playing for their own amusement. The ensemble has made one recording, entitled "The Golden Age of Brass", devoted to compositions for brass from the baroque period, English, Italian and German music ranging from the 16th to the 18th centuries. A second record will be released in November. It was made at the new Kresge Auditorium, designed by Eero Saarinen for the Massachusetts Institute of Technology in Cambridge, Mass., and the sound engineer was Peter Bartok, son of composer Bela Bartok. Included are compositions by the late Nicolai Berezowsky who died in 1953; Paul Hindemith, of Berlin; Ingolf Dahl, of the University of California's music department; and Robert Sanders, of Brooklyn, N.Y.

Roger Voisin, leader of the Boston Brass Ensemble, is the son of a former member of the Boston Symphony Orchestra, and when he joined the orchestra at the age of 16, he became its all-time youngest performer. He has been featured soloist on many recordings of the orchestra, and is on the faculty of the Boston Symphony's summer music school, the Berkshire Music Center at Tanglewood, Lenox Mass., and at the New England Conservatory of Music in Boston.

Armando Ghitalla joined the Boston Symphony five years ago, and has been trumpet soloist of its Boston Pops Orchestra since 1952. He is a graduate of the Juilliard School of Music in New York, and played first trumpet with the New York City Opera Company Houston, Texas Symphony orchestras. Harold Meek has been a horn player in the Boston Symphony since 1943. He studied at Curtis Institute of Music, Philadelphia, Pa., and at the Eastman School of Music, Rochester, N.Y. and formerly played solo horn with the Rochester, N.Y. Philharmonic. He now teaches at the Longy School of Music in Cambridge, Mass., and has published works for the horn.

Paul Keaney has been with the Boston Symphony since 1937, and has studied with Willem Valkenier, retired first horn of the Boston Symphony, and at the Longy School of Music.

Kauko Kahila studied trombone at the New England Conservatory of Music, and got orchestral training from Boston Pops conductor Arthur Fiedler. He came to the Boston Symphony in 1952 after two seasons with the Houston Symphony, eight with the St. Louis, Mo. Symphony, and war-time service in the U.S. Army Air Corps Band.

Josef Orosz began his musical career with Hungarian gypsies at the age of nine, and two years later was organist of a parish church. He joined the Boston Symphony in 1944, following experience with a film theatre orchestra in Toledo, O., study at the New England Conservatory of Music, and performance with the Massachusetts Symphony.

Kilton V. Smith commenced his musical career playing the trombone and euphonium. A native of Maine, he studied with former Boston Symphony player Jacob Raichman, and became a tuba player with the orchestra in 1934.

William Gibson who assists the Brass Ensemble in its two 16th century works, is first trombone of the Boston Symphony Orchestra, which he joined in 1954 after occupying the same position in the Pittsburgh Symphony Orchestra.

The complete program is:

Canzon Septimi Toni.....	Giovanni Gabrieli (late 16 Century)
Toccata.....	Aurelio Bonelli (1600)
Sonata.....	Francis Poulenc (1922)
Quintet in B flat.....	Robert Sanders (1948)
Brass Suite.....	Nicolai Berezowsky (1942)

RECEPTIONS WILL BE GIVEN BOSTON SYMPHONY ABROAD.
ORCHESTRA WILL BE HONORED IN MANY EUROPEAN CITIES
DURING AUGUST-SEPTEMBER TOUR

(no date)
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A number of official and social functions will mark the Boston Symphony Orchestra's August-September tour of thirteen European countries under the musical direction of Charles Munch, with Pierre Monteux as guest conductor at ten of the twenty-seven concerts scheduled for nineteen cities in the British Isles and on the Continent.

The orchestra's home city of Boston gave an official send-off on August 13 to its cultural standard-bearers on the eve of its departure by chartered plane and by ship for its first concerts in Ireland on August 24 and 25. The day following the completion of the orchestra's busy summer schedule at its annual Berkshire Festival in Tanglewood, Lenox, Massachusetts, a City Hall reception, presided over by Acting Mayor Edward J. McCormack, witnessed the presentation to Pierre Monteux of an ebony baton encrusted with gold, the flag of the city, and autographed copies of an official book about Boston to be presented to mayors of cities abroad.

When the orchestra assembles in Cork on the eve of its first concert in that Eire city, a buffet supper will be tendered its conductor, managers, trustees, personnel and wives by Henry Laughlin, Boston publisher of Houghton, Mifflin Company at Castle Hyde, his summer home in nearby Fermoy, County Cork.

In Stockholm, following the concert on Monday, September 3, which Charles Munch will conduct in the Concert Hall, a reception will be tendered at the United States Embassy, when Dr. Munch and the orchestra will be the guests of Ambassador John Moors Cabot, a cousin of Henry B. Cabot, president of the orchestra's Board of Trustees.

At the conclusion of the two concerts the Boston Symphony will play in Moscow on Saturday, September 8, an afternoon concert led by Dr. Munch, the evening one by Pierre Monteux, marking the first time an American orchestra has ever performed in the Russian capital, receptions are planned by the Ministry of Culture of the U.S.S.R. and by United States Ambassador Charles E. Bohlen.

In Berne, capital of Switzerland, where the Boston Symphony has not previously performed, a reception will be held following Mr. Monteux's concert on Monday evening, September 17.

London, scene of the finale of the Boston Symphony's tour, will fete the orchestra at the United States Embassy, where the personnel will be welcomed by Ambassador Winthrop Aldrich.

Since the Boston Symphony's Europe tour is made in cooperation with the International Exchange Program of the American National Theatre and Academy, the agency appointed by the United States State Department to facilitate travel abroad by American performing artists, it is expected a number of consular receptions and civic gatherings will also take place.

BOSTON SYMPHONY ORCHESTRA WILL PRESENT THREE MEMORIAL
CONCERTS, TO SERGE KOUSSEVITZKY AND GEORGES ENESCO,
IN EDINBURGH AND PARIS DURING EUROPEAN TOUR

(no date)
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Three concerts of a tributary nature will be among the twenty-seven the Boston Symphony Orchestra will give during its current tour of thirteen European countries in late August and September. The orchestra of 105 is under the leadership of Charles Munch, its Music Director for the past seven years, and ten of the concerts will be led by Pierre Monteux, who was its regular conductor from 1919-1924 and who has been a frequent guest conductor during the past five years since his last permanent post with the San Francisco Symphony.

On Thursday, August 30, when the orchestra concludes its five days of concerts at the Edinburgh Festival in Usher Hall in the Scottish capital, Charles Munch will pay tribute to his immediate predecessor. The concert and also the first of two the orchestra will perform in Paris, on Wednesday, September 19, have been desig-

nated as "Homage to Serge Koussevitzky," and the performances will be attended by the conductor's widow, Mme. Olga Koussevitzky. By way of memorial, Dr. Munch will open both programs with Howard Hanson's Elegy in Memory of Serge Koussevitzky, written by the Director of the University of Rochester, New York's Eastman School of Music for this, the Boston Symphony's 75th Anniversary season.

Both concerts will serve to call attention to the International Music Fund, a project dear to Dr. Koussevitzky, to which he gave a first impetus in 1948, and which is now being reactivated under the chairmanship of his widow. The late conductor gave a special Boston Symphony concert at the orchestra's summer home, Tanglewood, Lenox, Massachusetts, in 1948, and funds realized were distributed through UNESCO in the form of commissions and fellowships to composers here and abroad. Charles Munch conducted a similar concert to benefit the Fund in Paris in 1951 with his affiliate at that time, the French National Radio Orchestra. The Fund aims to promote an international exchange of contemporary music through live performances, broadcasts and recordings, and to facilitate an international interchange of composers and students of composition.

The Koussevitzky memorial in Edinburgh will, in addition to the Hanson Elegy, consist of Schumann's Piano Concerto, with British pianist Clifford Curzon as soloist; Honegger's Symphony No. 5 (originally commissioned by the Koussevitzky Music Foundation) and Debussy's La Mer. The Paris concert in the Theatre des Champs-Elysees will also include Bohuslav Martinu's Fantaisies Symphoniques, Debussy's La Mer, and Brahms' Symphony No. 2. The Martinu work was awarded the New York Music Critics' Circle Award as the best new orchestral work introduced in that City in 1955; it is another of the works commissioned for this orchestra's 75th anniversary.

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The third memorial concert, honoring the late Roumanian composer Georges Enesco, will be conducted by Pierre Monteux at the Theatre des Champs-Elysees, Paris, on Thursday, September 20. Yehudi Menuhin, the noted American-born violinist who is Enesco's most celebrated pupil, has donated his services, and will perform the Brahms Violin Concerto. Mr. Monteux's program also includes the Sinfonia in B-flat by J. C. Bach, and the Festival Overture, composed at West Stockbridge, Massachusetts, in 1944 by Isadore Freed, who teaches composition at the Hartt School of Music in Hartford, Connecticut.

The European tour of the Boston Symphony Orchestra is made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the United States State Department to assist American performing artists to tour abroad.

BOSTON SYMPHONY ORCHESTRA DEPARTS FOR EUROPE TOUR TODAY (AUGUST 14)
BY CHARTERED PLANE AND SHIP. ORCHESTRA WILL OPEN TOUR
OF 13 COUNTRIES IN CORK, IRELAND, AUGUST 24

August 14, 1956
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The Boston Symphony Orchestra departs today (Tuesday, August 14) by chartered plane and by ship for the longest tour and one of the most complex undertakings in its 75-year history. In the next six weeks the proud American orchestra will be a cultural ambassador to thirteen countries abroad, performing twenty-seven concerts under the baton of Charles Munch, its Music Director for the past seven years. Ten of the concerts in the British Isles and on the Continent will be conducted by Dr. Munch's long-time friend and colleague, Pierre Monteux, who was conductor of the symphony for five years following World War I and who has been a frequent guest on its podium in recent years.

At 11:00 this morning, the Holland-American Line's "Nieuw Amsterdam" sails from Commonwealth Pier, Boston, with Mr. and Mrs. Monteux; Henry B. Cabot, president of the Trustees of the Boston Symphony Orchestra, and his wife; 45 members of the orchestra and their wives; and 16,000 pounds of instruments, scores and baggage. The "Nieuw Amsterdam" will arrive in Cobh, Ireland, on Monday, August 20.

At 6:15 p.m. today, a party of 79 will depart from Logan Airport, Boston, aboard a chartered KLM Royal Dutch Airlines Super-Constellation, arriving at 10:30 a.m. tomorrow at Shannon Airport, Ireland. In the party will be the orchestra's manager Thomas D. Perry, Jr., assistant manager Gail W. Rector, and others of the staff of ten which will accompany the orchestra abroad, newspaper critics and an official photographer.

A final planeload, a chartered KLM Constellation, will bring the rear guard of the orchestra, numbering 59, leaving Logan Airport at 4:00 p.m. Wednesday, August 22, and arriving at Shannon Thursday morning, August 23.

Charles Munch, the orchestra's conductor, flew yesterday afternoon via Air France from New York directly to his home in Paris, for a week of rest before the start of the European tour.

All the orchestra's personnel will assemble in Cork, Ireland, on Thursday evening, August 23, on the eve of the first concert abroad, to be honored at a buffet at his summer home in Castle Hyde by Henry Laughlin, Boston publisher of Houghton, Mifflin Company. The Cork concert in the Savoy Theatre on August 24 will find Charles Munch conducting the Irish Suite of Leroy Anderson (movements I, II and IV), Haydn's Symphony No. 102, Dukas' The Sorcerer's Apprentice, and Brahms' Symphony No. 2. Michael T. Kelleher, a Trustee of the orchestra, whose parents emigrated to the United States from Cork, will give an address thanking the people of Eire for their welcome.

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Yesterday afternoon (Monday, August 13), the City of Boston gave the Boston Symphony an official send-off at City Hall. Acting Mayor Edward J. McCormack, in the absence of Mayor Hynes, presented Pierre Monteux with an ebony baton encrusted with gold, which will be kept in the orchestra's museum as a memento of the tour. The orchestra was also presented with an official City of Boston flag to be hung at all concerts abroad, and with autographed copies of "Boston, America's Home Port," to be presented to Mayors of the nineteen cities the orchestra will visit during its tour. Present at the ceremony were managers Perry and Rector, Trustees of the orchestra, and consuls of a number of foreign countries.

Following its opening concert in Cork, the Boston Symphony will play in Dublin, at the Edinburgh Festival, in Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London.

The European tour of the Boston Symphony is made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the United States State Department to assist American performing artists to tour abroad.

Two chartered KLM planes and a special air freighter will return the members of the orchestra and their equipment from London, on September 27 and October 1, for the opening of the Boston Symphony's 76th season in Symphony Hall on Friday, October 5.

BOSTON SYMPHONY ORCHESTRA WILL FEATURE A CONTEMPORARY AMERICAN WORK
ON EACH OF ITS TWENTY-SEVEN CONCERTS IN EUROPE

August 17, 1956
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A symphonic work by a contemporary American composer will be featured on each of the twenty-seven concerts the Boston Symphony Orchestra will perform in nineteen cities during its August-September tour of thirteen European countries. Nine United States composers will be represented in the European tour repertory.

The orchestra's European tour, the longest it has ever made, is in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the United States State Department to assist American performing artists to tour abroad. The United States compositions have been included on each program in order to demonstrate America's stature in the field of music.

Charles Munch, the Boston Symphony's Music Director for the past seven years, will include on his programs abroad four American works commissioned for the orchestra to commemorate its current, 75th, anniversary season. These have been performed during the past season in Boston, a number of eastern United States cities, and at the orchestra's summer home in Tanglewood, Lenox, Massachusetts, during the annual Berkshire Festival.

The commissioned works are the Symphony No. 6 of Walter Piston, Harvard University Professor of Music at Cambridge, Massachusetts; the Elegy in Memory of Serge Koussevitzky by Howard Hanson, Director of the Eastman School of Music, University of Rochester, New York; Symphonic Ode, by Aaron Copland, who heads the composition faculty at the Boston Symphony's summer music school in Tanglewood; and Fantaisies Symphoniques by Bohuslav Martinu, which was awarded the New York Music Critics' Circle award for the best new orchestral work played in that city during 1955.

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Dr. Munch will conduct the Piston symphony in Edinburgh, Oslo, Stockholm, Helsinki, Leningrad, Moscow and London. The Boston Symphony conductor will perform the Hanson Elegy in Dublin, Edinburgh, Prague, Vienna, Stuttgart, Munich and Paris. The Copland Ode will be played in Edinburgh. The Martinu work will be given at concerts in Munich and Paris.

Another American work of direct association with the Boston Symphony is the Concerto for Orchestra by the late Bela Bartok, composed in 1944 by commission of Serge Koussevitzky and given its American premiere by the orchestra. Pierre Monteux will perform it at an Edinburgh Festival concert.

Still another American composition with close ties to the Boston Symphony is the Eire Suite of Leroy Anderson, a native of Cambridge, Massachusetts, which is scheduled for the opening European concert in Cork, Ireland. Commissioned by the Eire Society of Boston, the suite is a long-standing favorite at the Boston Pops concerts in which members of the Boston Symphony Orchestra perform during May and June each year following their winter season.

Charles Munch will also conduct a single European performance, in the nave of the beautiful XIIIth Century gothic Cathedral of Chartres, France, of the Adagio for Strings, a 1938 work by Samuel Barber.

Pierre Monteux will give eight European performances of the Symphony No. 2 written in 1944 by Paul Creston, who is organist of St. Malachy's Church in New York City. The Creston work will be played in Edinburgh, Copenhagen, Leningrad, Moscow, Zurich, Berne, Leeds and London. Edinburgh and Paris concerts will also feature performances of the Festival Overture of Isadore Freed, a work composed in 1944 at West Stockbridge, Massachusetts, near the Boston Symphony's Berkshire Festival headquarters; Mr. Freed is chairman of composition and theory at the Hartt School of Music, Hartford, Connecticut.

Of the classics in the Boston Symphony's repertory for Europe, Beethoven's Symphony No. 3 ("Eroica") will receive eight performances; Ravel's Daphnis and Chloe, Suite No. 2, will be given seven times; and the second symphony of Brahms is listed for six concerts. Other repertory standards include Haydn's Symphony No. 94 ("Surprise") and Symphony No. 102; Brahms' Symphony No. 3 and Violin Concerto; Schumann's Symphony No. 2 and Piano Concerto; Beethoven's Violin Concerto; Schubert's Symphony in C major (posthumous); J. C. Bach's Sinfonia in B-flat; Dukas' The Sorcerer's Apprentice; Franck's Symphonic Variations; Debussy's La Mer; Ravel's Concerto for the Left Hand; Richard Strauss' Don Juan and Suite from "Der Rosenkavalier"; two Rossini overtures, to "Semiramide" and to "L'Italiana in Algeri"; Honegger's Symphony No. 3 ("Liturgique") and Symphony No. 5; and Enesco's Suite for Orchestra, Op. 9.

The Honegger symphonies were both given their world premieres by Charles Munch. The Fifth Symphony was commissioned by the Koussevitzky Music Foundation, and performed first by the Boston Symphony Orchestra; the Third Symphony had its world premiere in Zurich, the conductor leading the Tonhalle Orchestra. The Enesco suite is programmed as a memorial to the late Rumanian composer who conducted the Boston Symphony on a number of occasions.

A number of the contemporary and classical works have been recorded by Charles Munch and the Boston Symphony Orchestra, including the Piston Symphony, the Martinu Fantaisies Symphoniques, Honegger's Symphony No. 5, Ravel's Daphnis and Chloe, Suite No. 2, the Beethoven Violin Concerto, and the Brahms Symphony No. 2. Debussy's La Mer, conducted by Pierre Monteux, is on records. The Haydn Symphony No. 102, the Brahms Symphony No. 3, the Beethoven "Eroica," the Haydn Surprise Symphony and the Brahms Violin Concerto were recorded by the orchestra under the direction of its former conductor, Serge Koussevitzky. The Anderson Irish Suite is recorded by the Boston Pops Orchestra under the direction of Arthur Fiedler.

BOSTON SYMPHONY ORCHESTRA TO PERFORM FIVE CONCERTS
AUGUST 26-30 AS PART OF EDINBURGH FESTIVAL
DURING CURRENT TOUR OF EUROPE

August 20, 1956
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For the first time the Boston Symphony Orchestra will be a part of the annual Edinburgh Festival, currently in its tenth season, during its tour of thirteen European countries. Five of the twenty-seven concerts the orchestra will give abroad during late August and September will be played in Usher Hall in the Scottish capital, from August 26-30. Charles Munch, Music Director of the orchestra for the past seven years, will share the podium on two occasions with his long-time friend and colleague, Pierre Monteux, regular conductor of the Boston Symphony for five years following World War I and a frequent guest conductor in recent years on its programs in Boston, on a short tour of Europe in 1952, a coast-to-coast American tour in 1953, and during the past five summers at its summer Berkshire Festival at Tanglewood in Lenox, Massachusetts.

Charles Munch, who has been a guest conductor at the Edinburgh Festival on several occasions, most recently in August, 1954, will conduct the first Edinburgh concert of the Boston Symphony on Sunday evening, August 26, as well as the concerts of Tuesday, August 28, and Thursday, August 30. Mr. Monteux will lead the 105-piece orchestra on Monday, August 27, and Wednesday, August 29.

On the August 28 program American violinist Isaac Stern will be soloist in the Beethoven Violin Concerto. French pianist Robert Casadesus will perform Ravel's Concerto for the Left Hand and Franck's Symphonic Variations in the concert of August 29. English pianist Clifford Curzon will play the Schumann Piano Concerto in A minor on August 30. All three virtuosi have frequently performed with the Bostonians on home ground.

The British Broadcasting Corporation will broadcast live the concerts of August 26, 28 and 29, and there are plans to televise the concert with Mr. Stern on the 28th.

The final Edinburgh concert will find Charles Munch paying tribute to his immediate predecessor. The concert has been designated as homage to Serge Koussevitzky, for 25 years conductor of the orchestra, and the program will open with Howard Hanson's Elegy in Memory of Serge Koussevitzky, composed by the Director of the Eastman School of Music, University of Rochester, New York, for the Boston Symphony's current, 75th, anniversary season. The concert will draw attention to the International Music Fund, of which the conductor's widow is chairman. Mme. Olga Koussevitzky will attend the concert. The Fund came into existence in 1948, launched by Dr. Koussevitzky with a special Boston Symphony Orchestra concert at Tanglewood as a means of obtaining support for composers on a broad international basis. A similar benefit concert in 1951 was given in Paris by the Fund's French committee, with Charles Munch conducting his then affiliate, the French National Radio Orchestra. Now being revitalized, the International Music Fund, which through UNESCO aids young composers by distributing benefit monies in the form of commissions and fellowships, aims to promote an international exchange of contemporary music through live performances, broadcasts and recordings, and to facilitate an international interchange of composers and students of composition.

The Brass Ensemble of the Boston Symphony Orchestra, organized in 1952 under the direction of the orchestra's first trumpeter, Roger Voisin, will give a special concert during the Edinburgh visit, at Freemason's Hall at 11:00 a.m. on Tuesday, August 28. Its members comprise: Mr. Voisin and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, horns; Kauko Kahila, trombone; Josef Orosz, baritone trombone; K. Vinal Smith, tuba; with William Gibson, trombone assisting artist.

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The Boston Symphony will be formally welcomed to the Edinburgh Festival by the Lord Provost of the city, The Rt. Honorable Sir John G. Banks, and a ceremonial meeting will probably be held between him, Dr. Munch, Mr. Monteux, Boston Symphony Orchestra manager Thomas D. Perry, Jr., and two trustees of the orchestra who will be present, Henry B. Cabot and Edward A. Taft.

The Boston Symphony's tour of Europe is being made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the United States State Department to assist American performing artists to tour abroad.

In order to show to Europe some of the work of outstanding contemporary American composers, each of the Boston Symphony's twenty-seven concerts in Europe will contain one American orchestral work. In Edinburgh the orchestra will perform three works commissioned for its current, 75th, anniversary season: Howard Hanson's *Elegy in Memory of Serge Koussevitzky*; Aaron Copland's *Symphonic Ode*; and Walter Piston's *Symphony No. 6*. Mr. Copland, vice president of the International Society of Contemporary Composers, is assistant director of the Boston Symphony's summer music school, the Berkshire Music Center, at Tanglewood in Lenox, Massachusetts. Mr. Piston is a Harvard University Professor of Music. Two other American works programmed for Edinburgh are Paul Creston's *Symphony No. 2*, composed in 1945, and Isadore Freed's *Festival Overture*, written in 1944. Mr. Creston is organist of St. Malachy's Church, New York City; Mr. Freed teaches composition at the Hartt School of Music, Hartford, Connecticut. Two other Edinburgh concert selections have ties with the Boston Symphony: the late Bela Bartok's *Concerto for Orchestra* was commissioned by Serge Koussevitzky in 1944 and was given its first performance by the orchestra; the late Arthur Honegger's *Symphony No. 5* was commissioned by the Koussevitzky Music Foundation.

The complete Edinburgh programs are as follows:

Sunday Evening, August 26 - Usher Hall, Edinburgh - Boston Symphony

Haydn.....Symphony No. 102
Piston.....Symphony No. 6
Strauss.....Don Juan
Dukas.....L'Apprenti Sorcier
Conductor: Charles Munch

Monday Evening, August 27 - Usher Hall, Edinburgh - Boston Symphony

Creston.....Symphony No. 2
Bartok.....Concerto for Orchestra
Schubert.....Symphony No. 7
Conductor: Pierre Monteux

Tuesday Morning, August 28 - Freemason's Hall, Edinburgh - Brass Ensemble

Gabrieli.....Canzon Septimi Toni
Bonelli.....Toccata
Poulenc.....Sonata
Sanders.....Quintet in B Flat
Berezowsky.....Brass Suite
Director: Roger Voisin

Tuesday Evening, August 28 - Usher Hall, Edinburgh - Boston Symphony

Copland.....Symphonic Ode
Beethoven.....Violin Concerto
Soloist: Isaac Stern, Violin
Schumann.....Symphony No. 2
Conductor: Charles Munch

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Wednesday Evening, August 29 - Usher Hall, Edinburgh - Boston Symphony

Freed.....Festival Overture
Brahms.....Symphony No. 3
Franck.....Symphonic Variations
Ravel.....Concerto for the Left Hand
Soloist: Robert Casadesus, Piano
Strauss.....Suite from "Der Rosenkavalier"
Conductor: Pierre Monteux

Thursday Evening, August 30 - Usher Hall, Edinburgh - Boston Symphony

(Homage to Serge Koussevitzky)
Hanson.....Elegy in Memory of Serge Koussevitzky
Schumann.....Piano Concerto
Soloist: Clifford Curzon, Piano
Honegger.....Symphony No. 5
Debussy.....La Mer
Conductor: Charles Munch

Following its five days in Edinburgh the Boston Symphony makes a swing through the Scandinavian capitals of Copenhagen, Oslo, Stockholm and Helsinki; then becomes the first American orchestra ever to visit Russia, giving two concerts in Leningrad and two in Moscow. Visits follow to Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres and London, before the orchestra returns to commence its 76th season in Boston on October 5.

BOSTON SYMPHONY - FIRST AMERICAN ORCHESTRA TO PERFORM IN U.S.S.R. -
WILL GIVE FOUR CONCERTS IN LENINGRAD (Sept. 6-7) AND MOSCOW (Sept. 8)
August 23, 1956

The Boston Symphony Orchestra will become the first American orchestra ever to perform in Russia, indeed the first symphony from the Western world to perform in the U.S.S.R. when, during the course of its August-September tour of thirteen countries in Europe, it plays two concerts in Leningrad and two in Moscow during the three days, September 6-8.

The formal invitation to perform in Soviet territory was transmitted in early June from the Ministry of Culture in Moscow by Yuri Gouk, Cultural Attache of the Soviet Embassy in Washington, to the orchestra's manager, Thomas D. Perry, Jr. In August, 1955, during the Geneva Conference, the orchestra, through the President of its Board of Trustees, Henry B. Cabot, made known its willingness to include a visit to the Soviet Republic during its planned tour of Europe.

The Boston Symphony thus becomes the first ensemble of American instrumental artists to visit the Soviet Union. Last January the American folk opera "Porgy and Bess" was performed in Leningrad and Moscow by an American troupe. In May violinist Isaac Stern, a frequent soloist with the Boston Symphony (he will perform the Beethoven Violin Concerto at its Edinburgh Festival concert of August 28) made an extensive tour of Russia. In June the American Metropolitan tenor Jan Peerce sang in concert and opera performances in the Soviet Union. An English orchestra, the London Philharmonic, is scheduled to visit Russia in October.

Much as it did in the case of the tour of "Porgy and Bess", the Russian Government will make arrangements for bringing the orchestra, its staff and equipment into its territory from Finland, where the orchestra performs on Tuesday, September 4; will provide accommodations and meals during six days, September

5-10, spent in the U.S.S.R., and will again move the orchestra from Moscow to its next date in Prague, capital of Czechoslovakia, on Tuesday, September 11. It will also pay the orchestra a fee for each concert, and sell tickets at a price it will itself set.

Although many details, involving method of transportation, exact dates and hours of the four scheduled concerts, and what functions are planned remain unsettled, present plans call for the orchestra party to journey from Helsinki to Leningrad by train. There in the Great Hall of the Conservatory, on Thursday evening, September 6, Charles Munch, the orchestra's Music Director for the past seven years, will conduct the first of two concerts. In the same hall on the following evening, Pierre Monteux, regular conductor of the Boston Symphony from 1919-1924, and a frequent guest conductor during the past five years, will be on the podium.

As now planned, an overnight train journey will bring the Boston Symphony into Moscow on Saturday morning, September 8, where the orchestra looks for a busy day. An early afternoon rehearsal in the Great Hall of the Conservatory will be followed by a matinee concert, led by Dr. Munch, and an evening one under Mr. Monteux' leadership. A diplomatic reception is scheduled before the orchestra and its personnel embarks on its 1200 mile journey across Russia and Poland into Prague.

The Boston Symphony Orchestra of 105 pieces includes in its personnel two women players, first flutist Doriot Anthony Dwyer and second harpist Olivia Luetcke. A staff of ten will be with the orchestra. Although some 35 wives of members of the orchestra will accompany it on most of the tour, they will not join their consorts for the Russian part of the orchestra's engagements abroad. The official party will, however, include three newspaper critics, two from Boston and one from the orchestra's summer home, Pittsfield, Mass., and an of-

ficial photographer. Three Russian-born violinists will be revisiting their land of birth: Victor Manusevitch (born in Alexandrovsk), Vladimir Resnikoff (born in Novgorod) and Manuel Zung (born in Grodno).

The European tour of the Boston Symphony Orchestra is in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the U.S. State Department to assist American performing artists abroad. Additional funds were allocated to make an extension of the tour into Russia possible.

As with every concert the orchestra will play during its European tour, a contemporary work by an American composer will be performed at each concert in the U.S.S.R. Charles Munch's programs in Leningrad and Moscow will feature the Symphony No. 6 of Walter Piston, a work composed by the Professor of Music at Harvard University (Cambridge, Mass.) for the current, 75th anniversary season of the orchestra, and now being given in Europe for the first time. Mr. Monteux's two concerts in the U.S.S.R. will include performances of the Symphony No. 2 of Paul Creston, organist of St. Malachy's Church, New York City, composed in 1944.

The complete programs for the U.S.S.R. are as follows:

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Thurs. Eve. Sept. 6 - Great Hall, Conservatory, Leningrad, U.S.S.R.
 Beethoven.....Symphony No. 3 ("Eroica")
 Piston.....Symphony No. 6
 Ravel.....Daphnis and Chloe, Suite No. 2
 Conductor: Charles Munch

Friday Eve. Sept. 7 - Great Hall, Leningrad, U.S.S.R.
 Haydn.....Symphony No. 94 ("Surprise")
 Creston.....Symphony No. 2
 Schubert.....Symphony No. 7
 Conductor: Pierre Monteux

Sat. Aft. Sept. 8 - Great Hall, Conservatory, Moscow, U.S.S.R.:
 Beethoven.....Symphony No. 3 ("Eroica")
 Piston.....Symphony No. 6
 Ravel.....Daphnis and Chloe, Suite No. 2
 Conductor: Charles Munch

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 Haydn.....Symphony No. 94 ("Surprise")
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BOSTON SYMPHONY ORCHESTRA WILL BE FIRST AMERICAN ORCHESTRA
 TO PERFORM IN FAMED CHARTRES CATHEDRAL, SEPTEMBER 21, DURING
 EUROPEAN TOUR. CONCERT TO AID CHURCH FUND
 ALSO SCHEDULED FOR DUBLIN AUGUST 25.

* * * * *
August 24, 1956

What is believed to be the first time a purely orchestral concert has ever been performed in the celebrated Gothic Cathedral of Chartres, France, will be played by the Boston Symphony Orchestra, Charles Munch conducting, on Friday, September 21, towards the close of the American orchestra's five-and-a-half week tour of thirteen European countries during which it is giving twenty-seven concerts.

Charles Munch, the distinguished Music Director of the Boston Symphony for the past seven years, has been invited to bring his orchestra of 105 pieces to the Cathedral city sixty miles from Paris. The evening concert the orchestra will give within the long nave of the 13th Century Cathedral will open with the Adagio for Strings, a work of the late 1930's by American composer Samuel Barber; the Symphony No. 3 ("Liturgique") of the late Arthur Honegger; and Beethoven's Symphony No. 3, the "Eroica." The Honegger work, dedicated to Dr. Munch, was performed by the Boston Symphony conductor at its world premiere in Zurich in 1946, and Dr. Munch played it as a guest of the New York Philharmonic-Symphony Orchestra in 1947.

The Chartres orchestral program will be preceded by a sacred work sung by Les Chanteurs de St. Eustache of Paris's St. Eustache Church, a choral piece performed under the direction of their leader.

The invitation to the Boston Symphony to perform as part of the fifth season of musical Fridays in Chartres - soloists and chamber music ensembles give intimate concerts in the Italian room of the city Museum, housed in the Episcopal Palace - came through the Syndicat d'Initiative of Chartres, and the orchestral concert will

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benefit the maintenance fund of the Cathedral. To accommodate the orchestra, special platforms will be erected, in the main part of the Cathedral, just inside the 12th Century Royal Portal or main entrance, and during the concert special exterior lighting will illuminate the beautiful medieval stained glass windows, which date from the 12th and 13th Centuries, and whose surface extends over more than 3,000 square yards.

A second concert in aid of a church fund will be played by the Boston Symphony during its European tour. In the Irish capital city of Dublin, at an afternoon concert on Saturday, August 25, the orchestra will give a concert under the auspices of Our Lady's Choral Society, in aid of the fund for rebuilding the 97-year-old archdiocesan Seminary of the Holy Cross, at Clonliffe. The Dublin concert is under the patronage of Most. Rev. Dr. John C. McQuade, C.S. Sp., Archbishop of Dublin and Primate of Ireland, and will be attended by Sean T. Kelly, President of Ireland, that day observing his birthday. Charles Munch will conduct a program of works by Haydn, Richard Strauss, Schumann, and one of the works commissioned by the Boston Symphony for its current, 75th, anniversary year, the Elegy to the Memory of Serge Koussevitzky by Howard Hanson, Director of the Eastman School of Music, University of Rochester, New York.

The Boston Symphony Orchestra's tour of Europe opened in Cork, Ireland, on August 24, and will conclude in London, England, on September 25. Other cities to be visited, besides Dublin and Chartres, are Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow - the orchestra is the first American one to perform in the U.S.S.R. - Prague, Vienna, Munich, Stuttgart, Zurich, Berne, Paris. The tour is made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the United States State Department to assist American performing artists to tour abroad. Upon the tour's completion, the Boston Symphony returns to its home in Symphony Hall, to open its 76th season on October 5.

BOSTON SYMPHONY ORCHESTRA TO PERFORM IN CAPITALS OF
FOUR SCANDINAVIAN COUNTRIES DURING EUROPE TOUR.
CONCERTS SCHEDULED IN COPENHAGEN, OSLO, STOCKHOLM, HELSINKI
AUGUST 31 - SEPTEMBER 4

August 27, 1956

The Boston Symphony Orchestra will give concerts in the capital cities of four Scandinavian countries during its current August-September tour of Europe under the direction of Charles Munch, its Music Director for the past seven years.

When the orchestra made its first visit to Europe, a three-week tour during May, 1952, it toured only as deep into the Continent as Brussels and Amsterdam. Now, with five and a half weeks of twenty-seven concerts in nineteen cities in thirteen European countries on its schedule, the Boston Symphony is performing for the first time in Copenhagen, Friday, August 31; in Oslo, Saturday, September 1; in Stockholm, Monday, September 3; in Helsinki, Tuesday, September 4. Charles Munch will conduct the concerts in Norway, Sweden and Finland. His long-time friend and colleague Pierre Monteux, conductor of the orchestra from 1919-1924 and a frequent guest on its podium in recent years, will lead the ensemble in Denmark.

The Scandinavian portion of the Boston Symphony Orchestra's tour immediately follows the orchestra's five-day appearance at the Edinburgh Festival, August 26-August 30; and will immediately precede a journey into the U.S.S.R. that is unprecedented for any American orchestra. During September 6-8, the Boston Symphony will perform two concerts in Leningrad's Great Hall of the Conservatory and two in Moscow.

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The Copenhagen concert of Friday evening, August 31, will be given in Tivoli Hall in the beautiful, world-renowned Tivoli Gardens in the center of the Danish capital. There, Boston Symphony violinist Einar Hansen, a native of Copenhagen, will renew friendships with former associates. Formerly concertmaster of the Bremen and Dresden orchestras, he has been a member of the Boston orchestra since 1926.

In Oslo the concert will be played in the Folketeateret, and the Boston Symphony will meet again with composer Klaus Egge, president of the Norwegian composers' society, who attended a number of the orchestra's concerts in New York and Boston last winter. The Stockholm concert will be held in the Concert Hall in the Swedish capital, and the Helsinki concert takes place in A Messuhalli, the Fair Trade Hall.

As with all twenty-seven of the Boston Symphony's concerts in Europe, each of the Scandinavian programs includes one work by a contemporary American composer. The tour is made in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the United States State Department to assist American performing artists to tour abroad.

Dr. Munch's programs - the same for Oslo, Stockholm and Helsinki - will feature Walter Piston's Symphony No. 6, a work composed by the Harvard University (Cambridge, Mass.) Professor of Music for the orchestra's current, 75th, anniversary season, and now being given in Europe for the first time. Mr. Monteux's Copenhagen program will include the Symphony No. 2 of Paul Creston, organist of St. Malachy's Church, New York, a work composed in 1944.

The complete programs for Scandinavia are:

Friday, August 31 - Tivoli Hall, Copenhagen, Denmark:

Rossini.....Overture to "L'Italiana in Algeri"
Brahms.....Symphony No. 3
Creston.....Symphony No. 2
Strauss.....Suite from "Der Rosenkavalier"
Conductor: Pierre Monteux

Saturday, September 1 - Folketeateret, Oslo, Norway:

Beethoven.....Symphony No. 3 ("Eroica")
Piston.....Symphony No. 6
Ravel.....Daphnis and Chloe, Suite No. 2
Conductor: Charles Munch

Monday, September 3 - Concert Hall, Stockholm, Sweden:

Beethoven.....Symphony No. 3 ("Eroica")
Piston.....Symphony No. 6
Ravel.....Daphnis and Chloe, Suite No. 2
Conductor: Charles Munch

Tuesday, September 4 - A Messuhalli, Helsinki, Finland:

Beethoven.....Symphony No. 3 ("Eroica")
Piston.....Symphony No. 6
Ravel.....Daphnis and Chloe, Suite No. 2
Conductor: Charles Munch

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BOSTON SYMPHONY ORCHESTRA TOUR OF EUROPE WILL BRING BACK
TWENTY-FIVE FOREIGN-BORN ORCHESTRA MEMBERS TO THEIR HOMELANDS

August 29, 1956
* * * * *

Twenty-five foreign-born members of the 105-man Boston Symphony Orchestra will be revisiting their homelands during the course of the orchestra's August and September five-and-a-half week tour of Europe.

By far the largest group of returning natives will be the sixteen French-born members of the orchestra, who are looking forward to the concerts in Paris on September 19 and 20, and in the Cathedral at Chartres on September 21. Included in this group are four violinists: Emil Kornsand (born in Colmar), Norbert Lauga (born in Aix-les-Bains), Pierre Mayer (born in Paris) and Roger Shermont (born in Paris). Albert Yves Bernard (born in Seine) and Jean Cauhaye (born in Toulouse) are French-born violists. Leon Marjollet (born in Chalons-sur-Marne) and Alfred Zighera (born in Paris) are native French cellists. The bass section includes Georges Moleux, principal bass (born in Boulogne-sur-Mer), Gaston Dufresne (born in Lille) and Henri Girard (born in Montlhery). Other French-born Boston Symphony players are Jean Devergie (born in Marseille), oboe; Louis Speyer (born in Paris), English horn; Roger Voisin, principal trumpet (born in Angers); Marcel Lafosse (born in Marly-le-Roi), trumpet; and Bernard Zighera (born in Paris), harp.

Both Charles Munch, the orchestra's Music Director, and Pierre Monteux, the guest conductor, are French-born, Dr. Munch in Strasbourg and Mr. Monteux in Paris. Each will conduct a concert in Paris, and Dr. Munch will be on the podium in the Cathedral of Chartres.

Three Russian-born violinists have been polishing up their Russian for the orchestra's four concerts in Leningrad on September 6 and 7, and Moscow on September 8. They are Victor Manusevitch (born in Alexandrovsk), Vladimir Resnikoff (born in Novgorod), and Manuel Zung (born in Grodno).

Two cellists, Louis Berger (born in Prague) and Josef Zimble (born in Pilsen), have been briefing their colleagues about the best restaurants and hotels in Prague, where the orchestra will play on September 11.

The concert in Vienna on September 12 will find Irving Frankel (born in Lemberg), bass, and Ernst Panenka (born in Vienna), bassoon, acting as guides for the other men as they go sight-seeing in this famous musical capital.

The two remaining foreign-born players whose homelands will be visited are violinists Alfred Krips (born in Berlin) and Einar Hansen (born in Copenhagen). The orchestra will play in Copenhagen on August 31, immediately after its final performance at the Edinburgh Festival, and Stuttgart and Munich in Germany will hear the Boston Symphony Orchestra on September 13 and 14. Eleven other members of the orchestra are foreign-born, but their countries are not included on the itinerary for this year's tour.

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BOSTON SYMPHONY ORCHESTRA PERFORMS FOR FIRST TIME
IN PRAGUE, SEPTEMBER 11, IN VIENNA, SEPTEMBER 12.

August 31, 1956

An American symphony orchestra will give a concert in Czechoslovakia for the first time, when the Boston Symphony of 105 pieces performs in Prague on Tuesday, September 11, during its August-September tour of thirteen European countries. The concert, and that of the following day which will witness the Boston Symphony's debut in Vienna, will be conducted by Charles Munch, the orchestra's Music Director during the past seven seasons.

On the longest tour it has made in its 75 years, the Boston Symphony Orchestra is giving twenty-seven concerts in nineteen cities in the British Isles and on the European continent. The tour is in cooperation with the International Exchange Program of the American National Theatre and Academy, the professional agency appointed by the U.S. State Department to assist American performing artists to tour abroad.

The Prague concert will be given in Smetana Hall in the Czechoslovakian capital, directly following a six-day visit to the U.S.S.R., when the orchestra will perform two concerts in Leningrad on September 6 and 7 and two in Moscow on September 8.

During the portion of the tour that brings the orchestra from Boston for the first time to central Europe, four of its foreign-born players will be revisiting their homelands. Two cellists, Louis Berger (born in Prague) and Josef Zimble (born in Pilsen) will revisit Czechoslovakia for the first time in many years. Lemberg, Austria, is home to bass player Irving Frankel, and Vienna to bassoonist Ernst Panenka.

As with every concert the Boston Symphony plays in Europe during its current tour, a work by a contemporary American composer is featured. In Prague and in Vienna, Dr. Munch will perform a tribute to his predecessor. The Elegy in Memory of Serge Koussevitzky by Howard Hanson, Director of the Eastman School of Music, University of Rochester, N.Y., was composed for the orchestra's current, 75th anniversary. Another work closely associated with the conductor on each program is the third symphony ("Liturgique") of Arthur Honegger, which Dr. Munch conducted at its premiere in Zurich in 1946 and in New York in 1947.

The programs are:

Tuesday, September 11 - Smetana Hall, Prague, Czechoslovakia:

Hanson.....Elegy in Memory of Serge Koussevitzky
Honegger.....Symphony No. 3 ("Liturgique")
Beethoven.....Symphony No. 3 ("Eroica")
Conductor: Charles Munch

Wednesday, September 12 - Konzerthaus, Vienna, Austria:

Hanson.....Elegy in Memory of Serge Koussevitzky
Honegger.....Symphony No. 3 ("Liturgique")
Ravel.....Daphnis and Chloe, Suite No. 2
Brahms.....Symphony No. 2
Conductor: Charles Munch

Boston Symphony 'Happy' To Accept Soviet Offer

The world-famous Boston Symphony Orchestra would be "very happy" to accept an invitation to play in Soviet Russia this summer if one is received and other details can be worked out.

The possibility of extending a planned European tour behind the Iron Curtain came into the limelight yesterday when it was announced that the Philadelphia Orchestra had canceled a scheduled trip to Russia and that the State Department was looking to Boston to fill the gap.

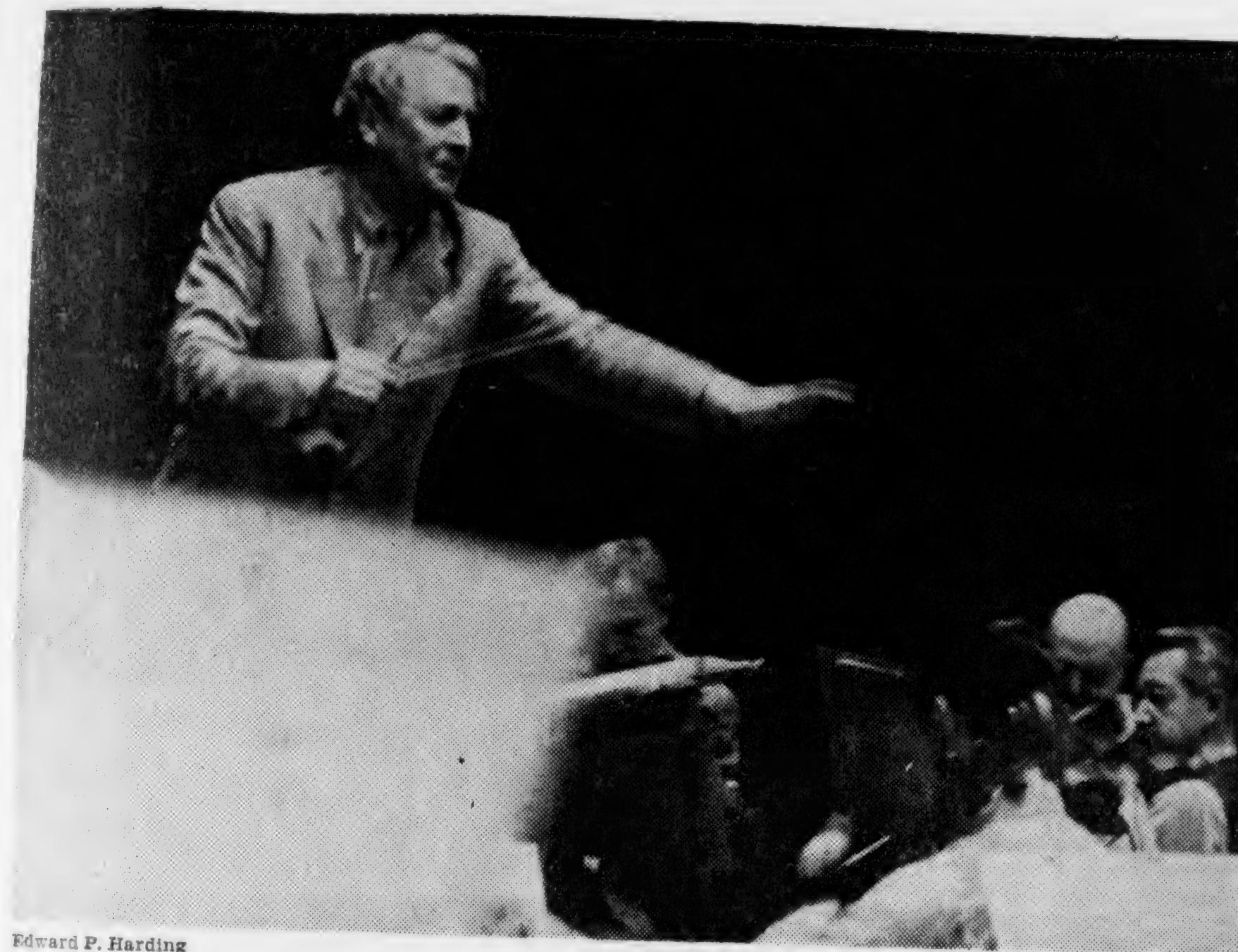
A spokesman for the Boston orchestra expressed the feeling that the invitation should come direct from the Soviet, and not from the State Department, if it is to be considered.

David Oistrakh, Soviet violinist played with the Philadelphia orchestra during his American tour last year, a factor that entered into the Russian invitation going to that city first.

Expenses Guaranteed

Since the Boston orchestra is going to be in West Europe and the Scandinavian countries during August and September, officials are optimistic that it can be arranged to extend the tour into Russia for five days or so.

As in the case of the Porgy and Bess Opera Company, the Soviet government guarantees expenses and a profit no matter what the gate receipts are.



Edward P. Harding

Charles Munch Leads Boston Symphony—to Soviet Union?

By a Staff Writer of
The Christian Science Monitor

Boston

The world-famous Boston Symphony Orchestra, which already has scheduled one concert behind the Iron Curtain this summer, may accept an invitation to extend its tour into the Soviet Union from the British Isles and Scandinavia.

In Washington, the State Department has requested the Boston Symphony to take the place of the Philadelphia Orchestra, which has just canceled a scheduled trip to the Soviet Union.

David Oistrakh, Soviet violinist, and hailed as the world's greatest, played with the Philadelphia Orchestra under Eugene Ormandy last year—resulting in an invitation being extended by the Soviet Government to the Philadelphia Orchestra to come to Russia.

However, Donald L. Engle,

manager of the Philadelphia Orchestra, wired the State Department April 26 that the group had voted unanimously against going through with the proposed trip in August.

In view of the fact that the Boston Symphony will be in Western Europe and the Scandinavian countries in August and September, officials now hope a way can be found to extend this tour into the U.S.S.R. for several days.

A spokesman for the Boston Symphony, who said the group would be "very happy" to accept an invitation to play in the Soviet Union, also expressed the feeling that the invitation should come direct from the Soviets, and not from the State Department, if it is to be considered.

Officials of that department said substitution of the Boston Symphony, if it can be arranged, would have the added virtue of

not costing the government anything.

The Soviet Government would act as impresario, as it did in the case of the Porgy and Bess Company. This would guarantee expenses and a profit, no matter what the gate receipts turned out to be.

The whole question of exchanges of technical and cultural groups with the U.S.S.R. has outgrown the State Department's facilities for handling them, an official said.

The State Department has asked Congress for \$55,625 to add nine persons to its payroll to handle such affairs. In the meantime, temporary arrangements have been made, by use of available workers. Officials expressed the hope that by next week two foreign services, with the aid of two secretaries, can take over the problem.

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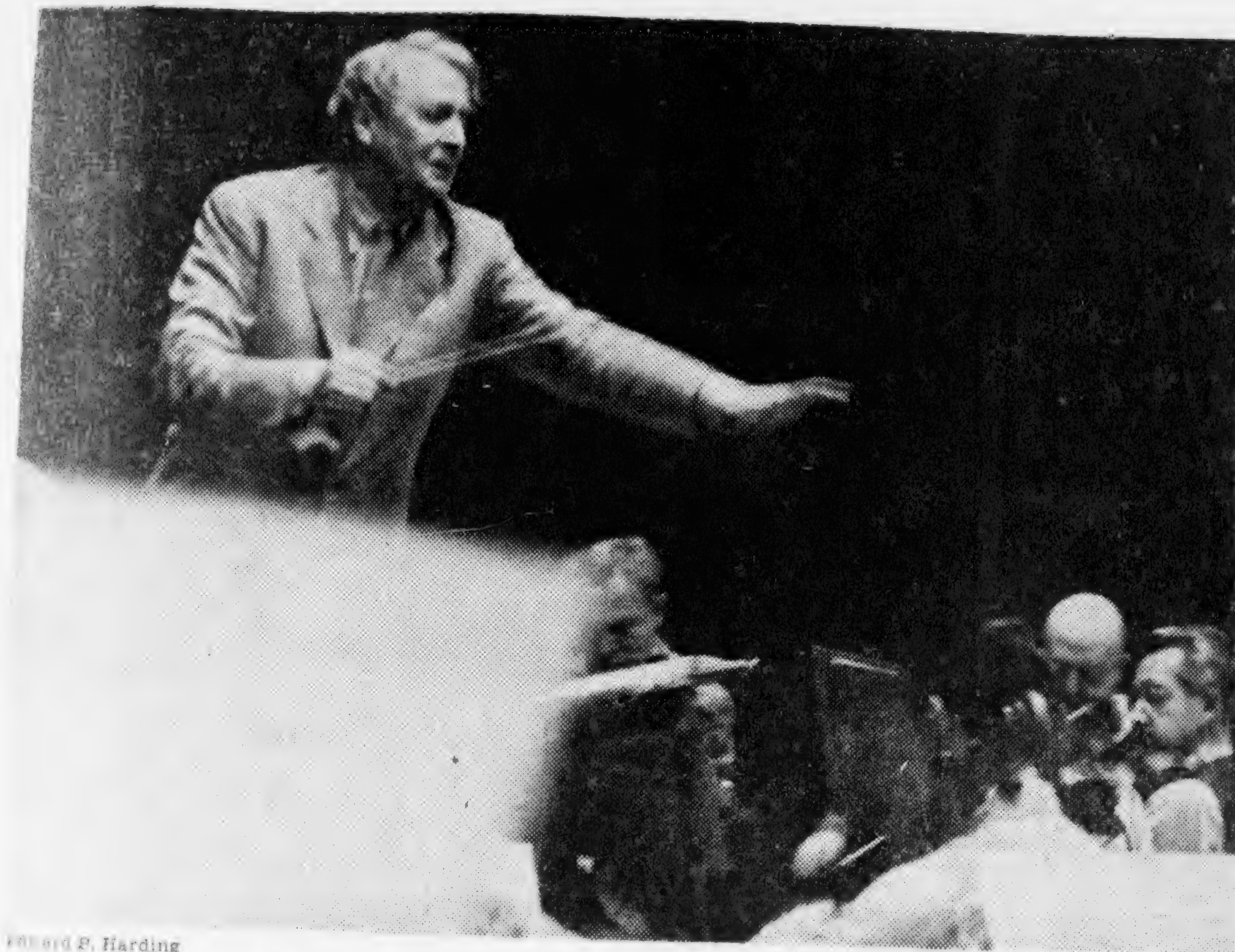
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Post 1-28-56
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Symphony's Perry Awaits Soviet Word on Orchestra Visit

B.P. 8/8/56
A "da" from Moscow will send Thomas D. Perry Jr., Boston Symphony manager, winging to Europe tomorrow to arrange the final details of the orchestra's tour which may take it to Russia.

Preliminary arrangements have been made; Perry says his bag is packed for the trip. He awaits only favorable word from the Russian Government.

The Boston Symphony's European tour begins in Ireland on Aug. 24 and includes visits to Germany and the Scandinavian countries, with Helsinki, the Easternmost stop scheduled at the moment.

With some rearrangement of the already planned tour, it would be an easy matter for the Boston Symphony to go on from Helsinki to Leningrad or Moscow.

According to informed sources in Washington, the State Department has advised the Symphony management not to cancel concerts already scheduled for the West side of the Iron Curtain just to squeeze in a trip to Russia.

Symphony to Get Boston's Official Send-Off Monday

B.P. 8/8/56
Acting Mayor Edward J. McCormack, president of the City Council, will give the Boston Symphony Orchestra the official city send-off Monday at 3 p. m. in the Mayor's office.

Eighty members of the orchestra, conducted by Dr. Charles Munch, will leave for Ireland by plane Monday evening for a tour through Europe and the British Isles, including iron curtain countries where concerts will be sponsored by the State Department.

The concert tour itinerary will include 19 cities in 14 nations with the first concert Aug. 24 at Cork, Ireland, and the final before the Queen of England Sept. 25. The orchestra also will play in Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres and Leeds.

During Monday's ceremonies, McCormack will present Dr. Munch with an official city flag to be flown at all concerts, copies of "Boston, America's Home Port" for mayors of all cities and an ebony baton.

City of Boston's Official Blessing On Symphony Orchestra's Europe Tour

B.C. 8/9/56
The Boston Symphony Orchestra will embark for Europe next week with the official blessing of the City of Boston. Trustees, conductor Charles Munch and members of the orchestra will gather in Mayor Hynes' office Monday afternoon at 3 o'clock for the ceremonial send-off.

Munch and 79 members of the orchestra will fly to Ireland Monday evening. The other 49 members of the company leave by boat Tuesday morning.

The first concert of the tour, to include 19 cities in 14 countries, will be given in Cork, Aug. 24. During the tour, sponsored by the State Department, the orchestra will play concerts behind the "Iron Curtain" in Leningrad, Moscow and Prague.

Pierre Monteux, former conductor of the Boston Symphony who will share the concerts of the tour with Munch, will be present at Monday's meeting.

Munch will be presented with an official City of Boston flag to be flown at all concerts; copies of a book, "Boston... America's Home Port," to be given to mayors of the cities visited by the orchestra; and an ebony, gold-encrusted baton, which the conductor will use on the tour, and then deposit in the Symphony Hall museum in Boston as a memento of the tour.

Cities to be visited include Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Vienna, Stuttgart, Munich, Berne, Paris, Chartres and Leeds.

The final concert will be given in London before the Queen of England on Sept. 25. Orchestra members are scheduled to begin the return to Boston Sept. 27.

Boston Plans Send-Off for Symphony

B.H. 8/8/56
Boston will give an official send-off to the Boston Symphony Orchestra Monday prior to the group's departure for an unprecedented tour of 14 different countries, including the Soviet Union.

Trustees of the orchestra along with conductor Charles Munch and former conductor Pierre Monteux will gather at the office of Mayor Hynes at 3 p. m. to receive the blessings of the city.

EBONY BATON

The mayor will present an official City of Boston flag to Munch to be flown at all concerts and an ebony baton encrusted with gold to be kept in the orchestra's museum as a memento of the tour.

The slogan of the symphony on its historic tour will be "International Good Will Through Music." The group will play in 19 foreign cities, starting in Cork, Ireland, on Aug. 24.

Dr. Munch and 79 of those making the tour are expected to leave by plane Monday evening. The rest will leave by ship the following morning. All are expected to leave London for home on Sept. 27.

Boston Symphony Players Will Visit Native Soil

Twenty-five foreign-born members of the 105-man Boston Symphony Orchestra will be revisiting their homelands during the course of the five-week tour of Europe, which will commence immediately at the conclusion, today, of the orchestra's concerts at this summer's Berkshire Festival in Tanglewood, Lenox.

By far the largest group of returning natives will be the 16

Angers); Marcel Lafosse (born in Marly-le-Roi), trumpet; and Bernard Zighera (born in Paris), harp.

Both Charles Munch, the orchestra's Music Director, and Pierre Monteux, the guest conductor, are French-born. Dr. Munch in Strasbourg and Mr. Monteux in Paris. Each will conduct a concert in Paris.

Three Russian-born violinists have been polishing up their Russian for the orchestra's concerts in Leningrad on September 5 and 6, and Moscow on September 8 and 9. They are Victor Manusevitch (born in Alexandrovsk), Vladimir Resnikoff (born in Novgorod), and Manuel Zung (born in Grodno).

Two cellists, Louis Berger (born in Prague) and Josef Zimble (born in Pilsen), have been briefing their colleagues about the best restaurants and hotels in Prague, where the orchestra will play on September 11.

The concert in Vienna on September 12 will find Irving Frankel (born in Lemberg), bass, and Ernst Panenka (born in Vienna), bassoon, acting as guides for the other men as they go sight-seeing in this famous musical capital.

The two remaining foreign-born players whose homelands will be visited are violinists Alfred Krips (born in Berlin) and Einar Hansen (born in Copenhagen). The orchestra will play in Copenhagen on August 31, immediately after its final performance at the Edinburgh Festival, and Stuttgart and Munich in Germany will hear the Boston Symphony Orchestra on September 13 and 14. Eleven other members of the orchestra are foreign-born, but their countries are not included on the itinerary for this year's tour.

French-born members of the orchestra, who are looking forward to the concerts in Paris on September 19 and 20, and in the Cathedral at Chartres on September 21. Included in this group are Emil Kornsand (born in Colmar), Norbert Lauga (born in Aix-les-Bains), Pierre Mayor (born in Paris) and Roger Shermont (born in Paris), violinists Albert Yves Bernard (born in Seine) and Jean Cauhaye (born in Toulouse) are French-born violinists. Leon Marjollet (born in Chalons-sur-Marne) and Alfred Zighera (born in Paris) are native French cellists. The bass section includes Georges Moleux, principal bass (born in Boulogne-sur-Mer), Gaston Dufresne (born in Lille) and Henri Girard (born in Montlhery). Other French-born Boston Symphony players are Jean Devergie (born in Marseille), oboe; Louis Speyer (born in Paris), English horn; Roger Voisin, principal trumpet (born in

To Visit 13 Countries Boston Symphony Off For European Tour

Normally at the conclusion of the Berkshire Festival members of the Boston Symphony Orchestra take a well-deserved rest after the most strenuous concert schedule of any orchestra in the country. This year, instead of taking a vacation, the orchestra undertakes its second European tour, playing 27 concerts in 13 countries during its five-and-a-half-week jaunt.

Two features which set this tour apart are the appearance at the Edinburgh Festival and the five performances behind the Iron Curtain.

Moving such an organization over so much territory is a major problem in logistics. The final concert at Tanglewood is next Sunday afternoon; on Tuesday, Aug. 14, a K. L. M. Royal Dutch Airlines chartered Super-Constellation will transport 79 persons from Logan Airport to Shannon, Ireland. Simultaneously, some 40 persons will sail along with the orchestra's eight tons of instruments and scores and baggage, aboard the Nieuw Amsterdam, of the Holland-American Line, from Boston to Cobh, Ireland.

A 59-passenger K.L.M. Constellation will bring the rear-guard of the orchestra to Ire-

land on Aug. 22. The earlier plane offers some members of the orchestra a week in Europe before the concert gets under way. Similarly, at the conclusion of the tour, one plane leaves a week later than the other, giving others a chance for sight-seeing before resuming the regular season.

As an example of the close timing which has been worked out by T. D. Perry, the manager of the B. S. O., this final plane gets into Boston on a Friday and the fall season commences the following Monday.

One Sunday afternoon, just before a Tanglewood performance, Mr. Perry was discussing the tour in some details with me. He looked like a very relieved young man. The previous week he had flown back from London after completing final arrangements.

"We engaged Ian Hunter to plan all the details. He knows all the local managers, the halls we play in, the currency problems, and the visa difficulties we might encounter. Since he retired from the stage and the movies, he has built up the largest management bureau in Europe. We are leaving details up to him," Mr. Perry happily confided.

"As of the moment we know nothing definite about the Russian arrangements except that we are going and the dates we are playing. The Ministry of Culture will take care of everything else. We have received no passports, no schedules, and no replies concerning programs we have submitted. We present ourselves at the Finnish border and say 'What'll we do now?'"

"Mr. Munch has invited Gilels and Oistrakh to play a concerto with the orchestra but we have heard nothing so far. We have also submitted several programs we are prepared to play but no preference has been shown.

"However, I think that this is a magnificent opportunity not only for the Boston Symphony but Americans in general to show that we too have artistic organizations and a musical heritage of our own. Europeans often think of us as re-

markably efficient individuals in our business and manufacturing processes. They do not often get the chance to see that our cultural institutions are equally impressive."

One big problem that the Symphony Hall management has on this tour will be souvenirs. - On the last trip to Europe by boat, when one ton more or less made no difference, the total weight of the baggage was four tons greater at the weighing in than at the outset of the trip. This time the weight is rigidly restricted by the airlines.

"I guess they'll just have to leave their Edam cheese behind," he said. T. K.

Boston Orchestra Irish Concerts

Special to the Herald Tribune

BOSTON, Aug. 12.—The Boston Symphony Orchestra will open its European tour with two concerts in Ireland, at Cork Friday night, Aug. 24, and in Dublin the following afternoon. Michael T. Kelleher, a Boston insurance broker and trustee of the orchestra who arranged for the sponsorship of the two concerts, will give an address to the Irish people before the concert at the Savoy Theater in Cork.

The concert in Dublin's Theater Royal will be under the patronage of the Most Rev. Dr. John C. McQuade, Archbishop of Dublin and Primate of Ireland, and will be the first event in a drive to raise funds to rebuild the ninety-seven year old Archdiocesan Seminary of the Holy Cross at Clonliffe.

Charles Munch will conduct both concerts.

Symphony Off to Europe; City Bids "Bon Voyage"

By CYRUS DURGIN

8/14/56

The City of Boston said an official goodbye to the Boston Symphony Orchestra yesterday afternoon, and wished it well on its forthcoming tour of Europe.

The city was represented by Edward J. McCormack, president of the City Council and Acting Mayor while Mayor John B. Hynes attends the Democratic National Convention in Chicago. The orchestra was represented by Pierre Monteux, who will share the conducting during the tour, and by trustees Oliver Wolcott and Mass. Supreme Court Justice Raymond S. Wilkins. (Charles Munch, the Symphony's music director, is now in Paris, having flown there after the Berkshire Festival at Tanglewood.)

Acting Mayor McCormack presented to Mr. Monteux, for the orchestra, a silver-mounted baton of ebony, a Boston flag to be displayed at all the concerts in Europe, and copies of the book, "Boston, America's Home Port." A small engraved plate on the baton identifies it as a gift from Mayor Hynes to the Boston Symphony. Copies of the book, which was illustrated by Jack Frost, will be given to the mayor of each city visited and to Queen Elizabeth II of England, who is expected to be present when the orchestra plays at Festival Hall in London Sept. 24.

By Ship and by Air

The first contingent to leave will depart at 11 this morning aboard the Holland-American Line's Nieuw Amsterdam from Commonwealth Pier. On the ship will be Mr. and Mrs. Monteux; Henry B. Cabot, president of the orchestra's trustees, and Mrs. Cabot; 45 members of the Symphony, and eight tons of instruments, scores and baggage.

At 6:15 tonight, a second group will take off from Logan Airport aboard a chartered K.L.M. Royal Dutch Airlines Super-Constellation. This party of 79, due to

arrive at Shannon Airport, Ireland, at 10:30 tomorrow morning, will include manager Thomas D. Perry Jr.; Gail W. Rector, assistant manager, and others of a staff of 10; an official photographer and newspapermen, including the Globe's Cyrus Durgin.

The remainder of the orchestra, numbering 59, will leave Logan for Shannon at 4 Wednesday afternoon, Aug. 22.

Thursday, Aug. 23, all will be guests of Henry Laughlin, head of the Boston publishing firm of Houghton, Mifflin Co., at a buffet at his Summer home, Castle Hyde.

Open in Cork

The first concert will be Aug. 24 in the Savoy Theatre, Cork, Ireland. Charles Munch will conduct portions of the Irish Suite by Leroy Anderson; the Symphony No. 102, by Haydn; The Apprentice Sorcerer, by Dukas; and Brahms' Second Symphony. Michael T. Kelleher, orchestra trustee, Boston insurance man and former fire commissioner, will in an address, thank the people of Eire for their welcome. Mr. Kelleher's parents emigrated from Cork to the United States.

After Cork, the Symphony will go to Dublin, then to the Edinburgh, Scotland, Festival for five days, and to Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Stuttgart, Munich, Zurich, Berne, Paris, Chartres, Leeds and London. The Orchestra will return to Boston for the opening of the 76th season at Symphony Hall, Oct. 5.

The European tour is being made in cooperation with the International Exchange program of the American National Theatre and Academy, the professional agency appointed by the United States Department of State to help American performing artists tour abroad. This tour will be the second in Europe for the Boston Symphony, and its longest there.



(Globe Photo by Paul Connell)

EBONY AND GOLD BATON is presented to Pierre Monteux who will conduct some of the European performances of the Boston Symphony, by City Council Pres. Edward J. McCormack Jr. Looking on are Oliver Wolcott and Justice Raymond Wilkins, trustees of the orchestra.

BC 8/14/56

NY 77 8/17/56 American Works On Europe Tour

Special to the Herald Tribune

BOSTON, Aug. 16.—The Boston Symphony Orchestra will play a contemporary American work in each of the twenty-seven programs of its European tour, which opens Tuesday in Cork, Ireland, and closes in London, Sept. 25.

Paul Creston's Second Symphony will have eight performances under Pierre Monteux; Walter Piston's Sixth Symphony and Howard Hanson's Elegy in Memory of Serge Koussevitzky will be heard in seven cities each

under Charles Munch. Other American works scheduled are Aaron Copland's "Symphonic Ode" in Edinburgh, Leroy Anderson's "Eire" Suite in Cork; Isador Freed's "Festival Overture" in London and Paris and Samuel Barber's Adagio for Strings in the Cathedral at Chartres in France.

The Piston, Hanson and Copland works were commissioned for the orchestra's seventy-fifth anniversary. Another work commissioned for that occasion to be heard during the tour is Bohuslav Martinu's "Symphonic Fantasies," which will be played in Munich and Paris.

Symphony's European Tour BH 8/17/56 Contemporary U.S. Composers To Be Played in 19 Cities

A symphonic work by a contemporary American composer will be featured on each of the 27 concerts the Boston Symphony Orchestra will perform in 19 cities during its August-September tour of 13 European countries. Nine United States composers will be represented in the European tour repertory.

Dr. Munch will include on his programs abroad four American works commissioned for the orchestra to commemorate its current, 75th, anniversary season.

PISTON SYMPHONY

The commissioned works are the Symphony No. 6 of Walter Piston, Harvard University Professor of Music at Cambridge, the Elegy in Memory of Serge Koussevitzky by Howard Hanson, Director of the Eastman School of Music, University of Rochester, New York; Symphonic Ode, by Aaron Copland, who heads the composition faculty at the Boston Symphony's summer music school in Tanglewood; and Fantaisies Symphoniques by Bohuslav Martinu, which was awarded the New York Music Critics' Circle award for the best new orchestral work played in that city during 1955.

Dr. Munch will conduct the Piston symphony in Edinburgh, Oslo, Stockholm, Helsinki, Leningrad, Moscow and London. The Boston Symphony conductor will perform the Hansen Elegy in Dublin, Edinburgh, Prague, Vienna, Stuttgart, Munich and Paris. The Copland Ode will be played in Edinburgh. The Martinu work will be given at concerts in Munich and Paris.

Another American work of direct association with the Boston Symphony is the Concerto for Orchestra by the late Bela Bartok, composed in 1944 by commission of Serge Koussevitzky and given its American premiere by the orchestra. Pierre Monteux will perform it at an Edinburgh Festival concert.

ANDERSON SUITE

Still another American composition with close ties to the Boston Symphony is the Eire Suite of Leroy Anderson, which is scheduled for the opening European concert in Cork, Ireland. Commissioned by the Eire Society of Boston, the suite is a long-standing favorite at the Boston Pops concerts in which members of the Boston Symphony Orchestra perform during May and June each year following their winter season.

Charles Munch will also conduct a single European performance in the nave of the beautiful XIIIth Century gothic Cathedral of Chartres, France, of the Adagio for Strings, a 1938 work by Samuel Barber.

Pierre Monteux will give eight European performances of the Symphony No. 2 written in 1944 by Paul Creston, who is organist

of St. Malachy's Church in New York City. The Creston work will be played in Edinburgh, Copenhagen, Leningrad, Moscow, Zurich, Berne, Leeds and London. Edinburgh and Paris concerts will also feature performances of the Festival Overture of Isadore Freed, a work composed in 1944 at West Stockbridge, near the Boston Symphony's Berkshire Festival headquarters.

BOSTON SYMPHONY OPENS IN IRELAND

Orchestra Warmly Greeted
by Large Audience in Cork
as European Tour Starts

By HUGH SMITH

Special to The New York Times.

CORK, Ireland, Aug. 24—The Boston Symphony Orchestra opened its European tour here tonight before a warmly appreciative, full audience at the Savoy Motion Picture Theatre.

Every notable in this capital of Munster, largest province of Ireland, including Lord Mayor Sean Casey and persons prominent in professional, cultural and university life of Cork, attended the concert.

The orchestra with its conductor, Charles Munch, were introduced by Michael T. Kelleher, a leading Boston business man and a trustee of the orchestra organization. He was cheered when he mentioned that his father had been born at Kil-michael, County Cork, a century ago and had emigrated to the United States as a boy. Mr. Kelleher disclosed that Mr. Munch's wife had died in Paris last Tuesday.

The well-balanced program opened appropriately with the first European performance of the "Eire Suite," by the Ameri-

can composer Leroy Anderson. Feet went tapping to the rollicking music of the Irish Washerwoman's jig, followed by an original and delightfully orchestrated version of "The Minstrel Boy" that charmed Irish ears. Mr. Anderson's setting of the lovely aria, "The Last Rose of Summer," with the jolly "Rakes of Mallow" as the last number of this suite, showed an American's appreciation of Irish music and pleased the audience immensely.

The classical part of the program opened with a sparkling and gay performance of a Haydn symphony in which the superb quality of the first violin in the dainty minuet was particularly striking.

But the fine quality of the playing and the brilliance of the conductor become impressively evident in the scherzo from Dukas' "The Sorcerer's Apprentice." Here was exotic, weird music full of strange and captivating rhythms that revealed the full timber and color of the orchestra. It is a dynamic and coruscating composition, and it drew great applause.

Brahms' Second Symphony, as the final offering, received a scholarly and impressive performance. The lovely quality of the woodwinds was well displayed in the adagio and an exhilarating and spirited final

movement earned a great ovation.

The audience compared the Boston Symphony favorably with the Vienna Philharmonic, which played here last May.

Foreign-Born Members of Symphony Visit Homelands on European Tour

Twenty-five foreign-born members of the 105-man Boston Symphony Orchestra will be revisiting their homelands during the course of the orchestra's August and September five-and-a-half week tour of Europe.

The largest group of returning natives will be the French-born members of the orchestra, who are

looking forward to the concerts in Paris on Sept. 19 and 20, and in the Cathedral at Chartres on Sept. 21. Included in this group are four violinists: Emil Kornsand (born in Colmar), Norbert Lauga (Aix-les-Bains), Pierre Mayer (Paris) and Roger Shermon (Paris).

Albert Bernard (Seine) and Jean Cauhaye (Toulouse) are French-born violinists. Leon Marjollet (Chalons-sur-Marne) and Alfred Zighera (Paris) are native French cellists. The bass section includes Georges Moleux, principal bass (Boulogne-sur-Mer), Gaston Dufresne (Lille) and Henri Girard (Monthery). Other French-born Boston Symphony players are Jean Devergie (Marseille), oboe; Louis Speyer (Paris), English horn; Roger Voisin, principal trumpet (Angers); Marcel Lafosse (Marly-le-Roi), trumpet; and Bernard Zighera (Paris), harp.

FRENCH-BORN CONDUCTORS

Both Charles Munch, the orchestra's music director, and Pierre Monteux, the guest conductor, are French-born. Dr. Munch in Strasbourg and Mr. Monteux in Paris. Each will conduct a concert in Paris, and Dr. Munch will be on the podium in the Cathedral of Chartres.

Three Russian-born violinists have been polishing up their Russian for the orchestra's four concerts in Leningrad on Sept. 6 and 7, and Moscow on Sept. 8. They are Victor Manusevitch (born in Alexandrovsk), Vladimir Resnikoff (Novgorod), and Manuel Zung (Grodno).

Two cellists, Louis Berger (Prague) and Josef Zimble (Pilsen), have been briefing their colleagues about the best restaurants and hotels in Prague, where the orchestra will play on Sept. 11.

SIGHT-SEERS

The concert in Vienna on Sept. 12 will find Irving Frankel (Lemberg), bass, and Ernst Panenka (Vienna), bassoon, acting as guides for the other men as they go sight-seeing in this famous musical capital.

The two remaining foreign-born players whose homelands will be visited are violinists Alfred Krips (Berlin) and Einar Hansen (Copenhagen). The orchestra will play in Copenhagen on Aug. 31, immediately after its final performance at the Edinburgh Festival, and Stuttgart and Munich in Germany will hear the Boston Symphony Orchestra on Sept. 13 and 14. Eleven other members of the orchestra are foreign-born, but their countries are not included on the itinerary for this year's tour.

48
 BG 8/26/56
*En Route to Russia
 With Boston Symphony*

Dublin Can Excite Spirit, Cheer Heart

By CYRUS DURGIN

DUBLIN, Ireland—Dublin, to a newcomer, is both a Charm Capital and a city of incongruities—all of them fascinating. It looks old, but



the spirit of this bustling place seems young. It looks rather English, and sounds Irish. It is a port, divided north and south by the Liffey River, and it is placed upon a pay. Yet 10 minutes in a car and you are up in mountains of peat bogs and moors, where sheep graze and the heather grows, where the clouds often touch the peaks and mystery broods over the silence.

Weatherwise, Dublin, like much of Ireland I am told, is full of variety, and the fact that it is July or August doesn't inevitably mean you'll go hatless and Summer-suited in the sun. This year Ireland has been cool and wet—the Sunday papers this morning are scared about the possibility of floods in the south and west—and thus far I have seen more of Dublin in the sober guise of gray than of the shining range of colors she can muster when skies are clear.

Gray or otherwise, Dublin is a city which quickly captures your heart and excites your spirit. To have a stranger jump up and open a door when you leave a pub, to be hailed with a cheery "Good morning," as you stroll up the quay, such things cheer the heart. Such attentions are really friendly.

I'll never know her name, nor will I ever forget her appearance: an old woman, very shabby, in worn-out shoes and with an uneven fringe of gray hair below her hatbrim in back. Her chin was a bit whiskered, and her cheeks were like red, red apples.

We met because I was looking for the Church of St. Michan and St. Paul, where in the vaults are some remarkably preserved ancient bodies, but where, more importantly, is an organ upon which George Frederick Handel is said to have played when he came to Dublin in 1742 for the premiere of his "Messiah." Having approached the place by a back way, I had stopped mistakenly at another church, St. Mary of the Angels.

In front and to one side was an out-of-doors grotto, with a small altar beneath an image of the Virgin. The old woman cut in through another gate, knelt and said a prayer. As she turned from the grotto she smiled.

★ ★ ★
 "Good day t' yez. Isn't it nice the sun is out? And see the flowers there by the Lady. I think that's very nice."

She entered the church, and I followed, to sit for a few moments in a rear pew. When, her beads said, she hobbled bent-back down the aisle, she paused long enough to smile a second time, and to whisper:

"Good day again."

★ ★ ★
 A small but not a poor thing, and her own, from her heart and certainly to mine. When I was outside once more, it was raining dogs and cats (possibly some of them from Kilkenny), but in all important respects, everything was sunny.

In terms of accents, there were five that asked questions about those long-dead in the vaults, where it is so dry that the skin even of a crusader found eight centuries ago, is firm as leather. One accent was Brooklyn, one East End of London, two more elevated English, and one Bostonian. Speaking for the other four, the Brooklynese was the most clear.

As a small-time, amateur Henry Higgins, who likes to guess about people from their accents, I had spotted him as a resident of the home of the Dodgers. Then he made a claim that startled me.

★ ★ ★
 "The New York accent is really Irish, or didn't you know it? Like 'toity-toid,' 'woik,' 'foist.' Maybe so, maybe not. An Irish acquaintance I have made shook his head and said, 'Well, perhaps.'"

★ ★ ★
 I didn't think, at the time, to ask the feller how come they in Brooklyn call Greenpoint "Greenpernt," and is that supposed to be Irish, too?

Anyway, he and I went inside St. Michael's, which is no longer an active parish of the Church of Ireland, but is maintained by the parish of St. Paul's as a display place, since the origins, still visible in the bottom of the central tower and the foundations, are Danish and exceedingly old.

The old gentleman who showed people round assured us that was the organ Handel is said to have played, and that the keyboard manuals he used had been removed and were in a vestibule adjacent. The organ was renovated in 1948, he added, but only one pipe had to be replaced.

I was curious about the instrument because a sight-seeing bus spieler, just that morning, had proclaimed it was the organ "upon which Handel had composed 'Messiah.'" I knew that wasn't right, for although Handel had brought a small, portable organ from London, he'd finished the great oratorio months before he touched Dublin.

As matters turned out, I had to hear the organ played at a service on Sunday. (Some St. Paul's people and clergy conduct services there during the Summer only, probably for the benefit of visitors.) Well, the organ sounded pretty good but not notably 18th Century. Maybe it was because the gray-haired lady who sat there could just about navigate simple hymns, and didn't really show us what the organ could do.

★ ★ ★
 One more item of musical detective work remained for the morning: a look at Fishamble st. in which stood the then new Musick Hall where "Messiah" had first performance. A crooked, twisting narrow thoroughfare, leading down to the south quay of the Liffey, Fishamble st. is now an obscure commercial place, with offices of a steel company and a fashions business. The Musick Hall? Gone, long, long since, and the site not even marked. That settled that, and so "home" to the Shelbourne Hotel for an afternoon's work.

49
 BH 8/28/56
*BSO to Play in Four
 Scandinavian Cities*

The Boston Symphony Orchestra will give concerts in the capital cities of four Scandinavian countries during its current August-September tour of Europe under the direction of Charles Munch, its Music Director for the past seven years.

When the orchestra made its first visit to Europe, a three-week tour during May, 1952, it toured only as deep into the Continent as Brussels and Amsterdam. Now, with five and a half weeks of twenty-seven concerts in nineteen cities in thirteen European countries on its schedule, the Boston Symphony is performing for the first time in Copenhagen, Friday, in Oslo, Saturday in Stockholm, Monday, September 3; in Helsinki, Tuesday, September 4. Charles Munch will conduct the concerts in Norway, Sweden and Finland. His long-time friend and colleague Pierre Monteux, conductor of the orchestra from 1919-1924 and a frequent guest on its podium in recent years, will lead the ensemble in Denmark.

The Scandinavian portion of the Boston Symphony Orchestra's tour immediately follows the orchestra's five-day appearance at the Edinburgh Festival, August 26-August 30; and will immediately precede a journey into the U. S. S. R., that is unprecedented for any American orchestra.

By Felix Aprahamian
Edinburgh

The world's most perfect orchestral instrument displayed its qualities when the first of five Edinburgh Festival concerts by the Boston Symphony Orchestra was given under Charles Munch at the Usher Hall on Sunday, Aug. 26. A packed house, which included the Princess Royal, the Earl and Countess of Harewood, and many other notables, gave the visitors a resounding welcome, matching the spontaneity and volume of sound with which the orchestra has regaled it.

This first program, containing one standard symphony and one contemporary American work, set a pattern for the remaining four evenings, which were shared equally by Mr. Munch and Pierre Monteux as conductors. But the opening item, Haydn's Symphony No. 102 in B flat, provided a whip with which some of the critics have not hesitated to flay Mr. Munch. It was, of course, a bad choice, having regard to his naturally ebullient and impulsive reaction to all music, irrespective of its period, and the ever-increasing susceptibility of critics in matters of interpretative style.

Trend to Period Style

Only a week ago, at the Henry Wood Promenade Concerts in London—the most popular orchestral series in Great Britain—the Fourth Brandenburg Concerto was given, not only by a drastically reduced number of players, but with the two recorders specified by Bach instead of the two transverse flutes more usually encountered. These ideas of period style as well as original score, are fast winning ground; and at such a time, it is courting adverse criticism to employ a Haydn symphony as a vehicle for either the passionate temperament of a conductor or

the sheer virtuosity of an orchestra.

Symphony No. 102 in B flat happens to be big enough to withstand such treatment, and in further extenuation, it may be said that Mr. Munch did nothing that is not latent in Haydn's score if approached in a fresh, uninhibited and un-historical way. Everything came out, however, magnified and intensified. Haydn could only have dreamed of such range of dynamics, such speed, such expressive nuances, and so fantastically precise an orchestral ensemble. Certainly he never knew them.

Samples of Opinion

On Tuesday we read notices like the following:

"The Boston Symphony Orchestra played in a manner worthy of its long reputation... everything done by this 100-strong force is conspicuously assured, collected, controlled.... The response is there almost before Munch demands it. This orchestra has freshness, alacrity, smartness. It snaps to its work, and the sound has an edge on it." (Daily Mail.)

"... one of the finest orchestras ever assembled. Like so many superior things, it comes from Boston. ... It is fairly sure to leave a train of red-faced jealousy and unkind comparisons in its wake. Not deliberately. It just can't help it. Koussevitzky and Munch have made it that way. Its playing can only be described as prodigious, perhaps the best that will ever have been heard in the Usher Hall." (The Scotsman.)

But there were other notices that refused to overlook stylistic anachronisms. Thus the oracular voice of The Times, after correctly assessing the tone quality of the orchestra, as nearer to that of the Philadelphia than to that of the New York Philharmonic Symphony, and revealing

the usual English bias against French style, narrow-bore trumpets, by describing the Boston Symphony's as "indeed too shatteringly loud," took our visitors to task for their curtain-raiser:

"But orchestra and conductor blotted their copy books right at the beginning by an absurdly inflated performance of Haydn's B flat Symphony No. 102. Have French conductors no sense of style, and do they disregard the scholars' work done in the present century on the music of the eighteenth?"

The scarcely less austere Daily Telegraph referred to Mr. Munch's "tense, supercharged style and an inclination to exaggerations of rhythm and dynamics" in the Haydn Symphony, finding these "better suited to Strauss's 'Don Juan,' where the ear-splitting climaxes and excessively sumptuous orchestral palette emphasized the work's 'kolossal' character."

Program Suggestions

Starting off with "Le Carnaval Romain" or Chabrier's "Gwendoline" Overture might have avoided all this. But until some musically omniscient person, who can juggle with and reconcile several disparate elements—the orchestra's size and characteristic sonority, a hall's acoustics, a conductor's and the critics' foibles, the desires of a festival program committee, and the exigencies of the box-office—takes over the highly specialized task of program-building, the professional fault-finders will rightly pounce on whatever offends their ears. The very brilliance of sound and execution in Munch's Haydn provided splendid grist for their critical mills.

But in other respects the Boston Symphony and its two conductors have achieved a triumph. Munch's account of "L'Apprenti-Sorcier" was so dazzling in effect that the audi-

Symphony Members May See More as Russia Widens Tour

If the Soviet Union's present plans for entertaining the Boston Symphony Orchestra prevail, the musicians may get to see more of Russia than most Westerners since the Communists took over.

According to word received at Symphony Hall, the Ministry of Culture has broadened the plans for the orchestra's visit to Russia to include three concerts in Moscow instead of two, and much greater liberty in the capital and Leningrad than was first expected.

Three Russian planes will pick up the musicians Wednesday morning at Helsinki, Finland, where the orchestra will have played the previous night, and take it on an hour and a half flight to Leningrad, where two concerts are scheduled.

The eight tons of orchestra baggage will have to follow by train, thus giving the orchestra ample time for sightseeing. They will not be called into acoustical rehearsal by Dr. Munch until 6:30 p.m., in the Great Hall of the Leningrad Conservatory, where he will conduct them in concert at 8—the first concert ever to be given by an American symphony in the Soviet Union.

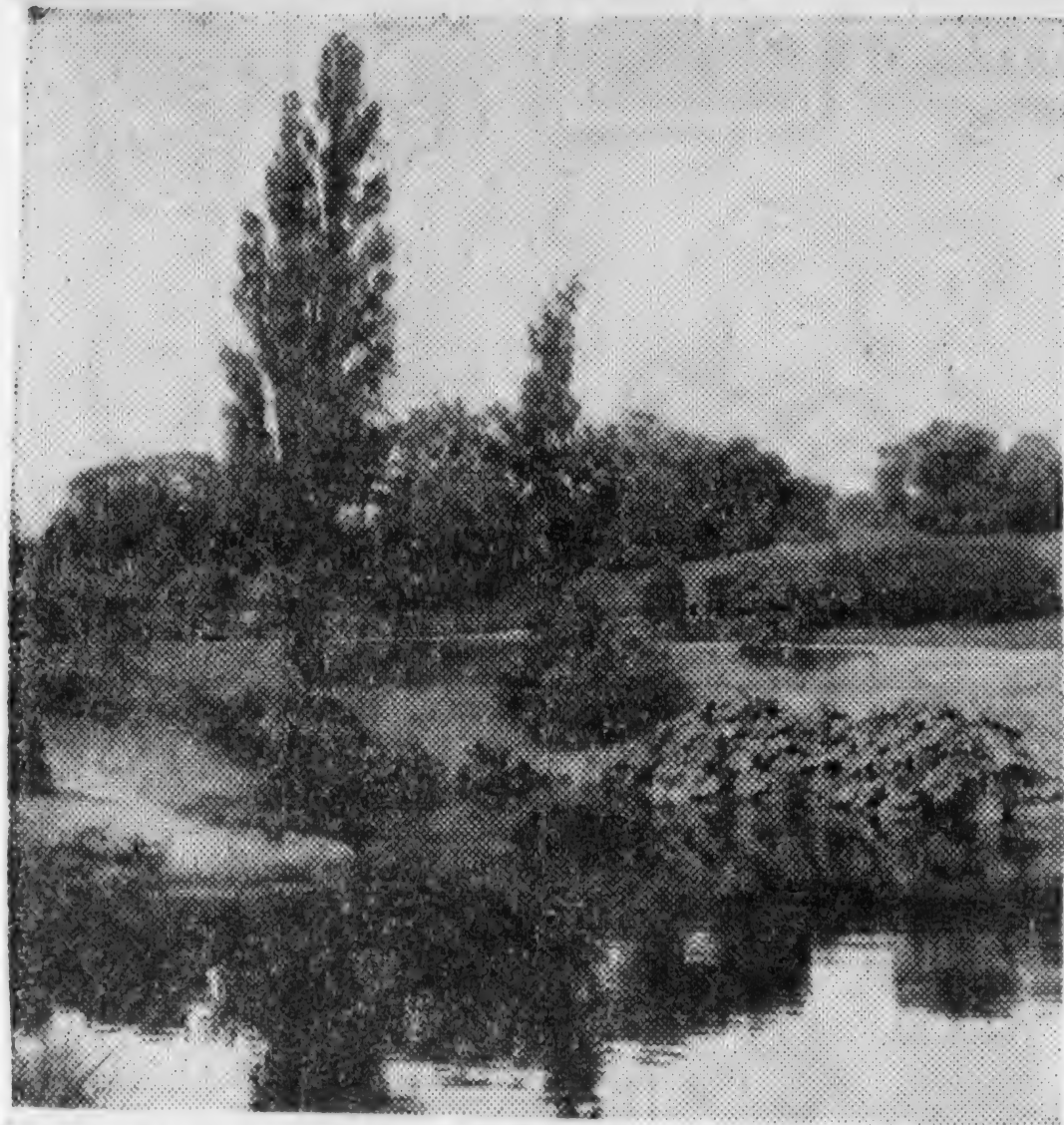
Monteux on Podium

In the same hall the following night, the orchestra will be led by its former conductor, Pierre Monteux.

After Leningrad, the men will take a sleeper train to Moscow, where their concerts will be presented in the Great Hall of the conservatory there. Following the three concerts, they will take off by plane for Prague.

The orchestra's European tour of 13 countries, in which it is presenting 28 concerts, is being made in cooperation with the American National Theatre and Academy, the professional agency appointed by the U.S. State Department to assist American performing artists to tour abroad.

En Route to Russia With Boston Symphony—V



DUBLIN'S PHOENIX PARK—Two assassinations here made Globe headlines in the 1890's.

Boston Takes a Back Seat To Spic and Span Dublin

By CYRUS DURGIN

DUBLIN—The fascinations of Dublin are many, from the buoyant tide of life along O'Connell Street to the scarifying flow of



DURGIN
alongside Stella (Esther Johnson), or the long-mellowed air of Trinity College Library and its busts of great men now dead.

Phoenix Park, toward the western edge of the city, is almost legendary, and I had an especial interest in going there, for all the years I have been a member of the Globe family I have known of the famous journalistic enterprise which then—as so many times since—gave the Globe the best lead story in a morning paper.

I could not recall the exact year or the principals involved, but it must have been back in the 1890s when a Viceroy and an aide were assassinated in Phoenix Park. The Globe received barely more than the facts of the killing from the cable service it then had, but in the library and

city room of this newspaper some adroit reporters put together an account, descriptive and historical, which, when added to the news flash, gave Boston and the Globe the best story on the subject next morning.

The sight-seeing bus driver, when I questioned him about the episode, was reluctant to tell me, and spoke in a low voice. Perhaps he didn't really know, for he is young and the '90s were a good while ago.

Just across the street from the old and dignified hostelry, the Shelbourne Hotel, where I am writing this piece, lies St. Stephen's Green, a park bigger than our Public Garden and much nicer and better kept.

Why, I mused, wandering along its flower beds and pools with ducks, does not Boston do better in its public parks, and also in the cleanliness of its streets?

Boston is a bigger and probably richer city than Dublin, a State if not a national capital. But its streets often are a litter of paper and dust. I have seen less untidiness even in the poorest parts of Dublin than you will see any day along Tremont or Washington sts.

Perhaps it is pride in one's city, and willing effort to keep it beautiful, even though there may be relatively little money to do so.

The Dubliners may profess to keep a slowish pace—last night a musical priest jokingly asked me if I found life here "adagio grazioso" and I said it seemed nearer "allegretto grazioso"—but Dubliners are energetic. Even the bell in the clock tower of the College of Science, audible and visible from my window,

rings not with stately spacings between the tolls, but quickly, as if it said: "Come, let's get on with it!"

When their work is done, Dubliners appear to enjoy their city and the spread of beauty into the suburbs and beyond. This is an altogether remarkable place in that 10 to 15 minutes in a car will take you from the Shelbourne Hotel up into real, uninhabited mountains or along a coast line of gorgeous rugged beauty.

Basil Boyd-Barrett and his wife have proved sight-showers par excellence, from the promontory of Howth Head (you pronounce it hoeth) near where they live, to the wild moors of Glen Na Dagh (Glen of the Downs), a little across the county line into Wicklow; This is more than rolling countryside; it is mountainous territory, where sheep graze, where the peat bogs run on into distant view, and where the curious green of grass, red of heather and sharp black accents of upturned cut peat make patterns and color range novel to an American eye.

The Boyd-Barretts, Mr. and Mrs., must be people with poetry in their souls, for their explanations of this and that along the way provided a good share of the enjoyment. Mrs. Boyd-Barrett picked a tuft of heather for me, which is still doing well in a glass of water on the window ledge at the Shelbourne, and were there any way of getting it home, I'd attempt transplanting in Boston. Heather is something no one should be without.

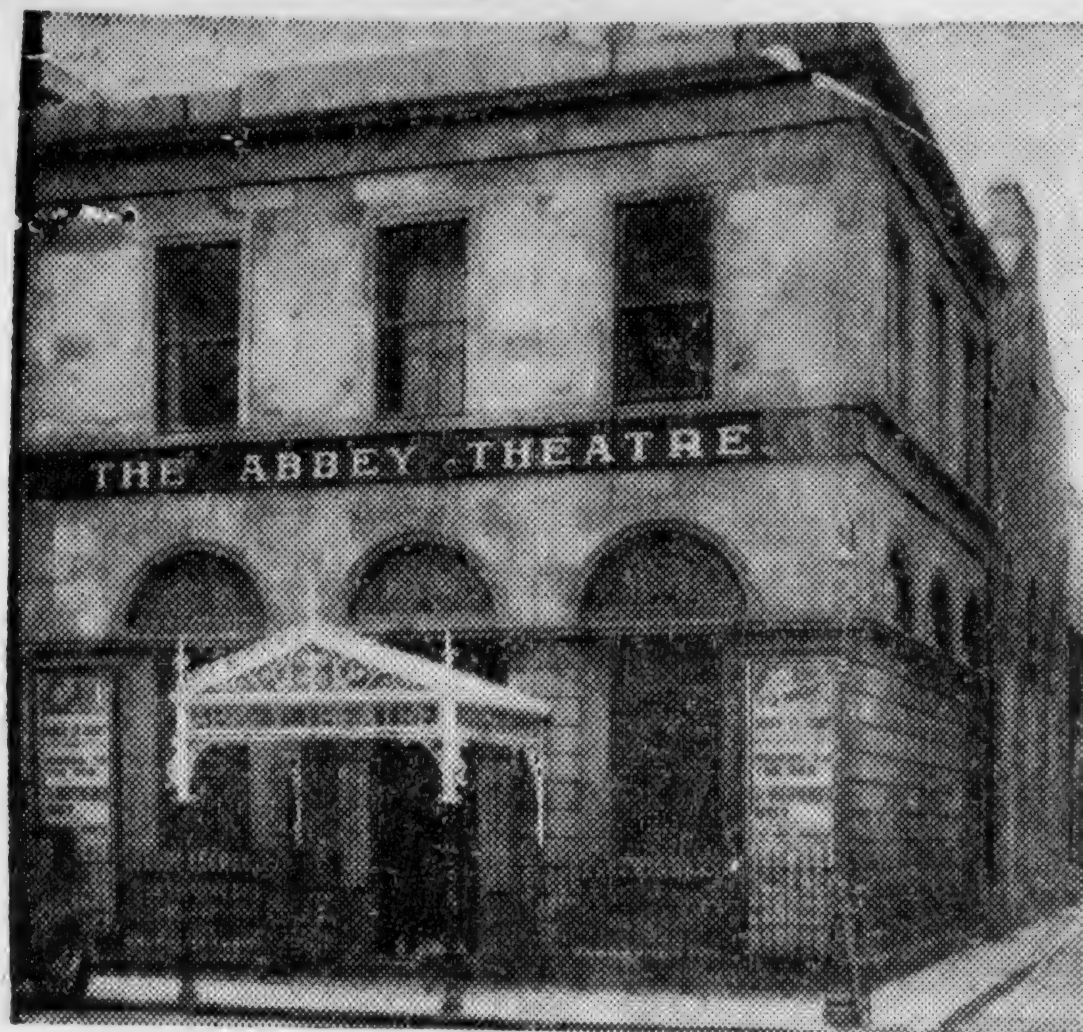
Along the steep declivity of the coastline, once you have passed south of Dublin Bay, the view of earth and sea arouse one exclamation after another of beauty revealed. They all turn out to be clichés, however, for the right words cannot quickly be found.

Not especially beautiful, but unusual, are the "martello towers" which are spotted up and down this coast. They are squat, cylindrical towers which used to contain cannon placed upon pivots. They were designed as fortifications, to repel expected invasions of Napoleon I.

One, at Sandy Cove, is where Ireland's greatest writer, James Joyce, in his youth spent a Summer or more. If I mistake not, doctor-author St. John Gogarty speaks of it in his last book. He recalls a youth when he and Joyce still were friends, and a certain evening when they had been on what Oscar Wilde called an "alcohol holiday," could not climb the ladder to their quarters, and so spent the night in a potato patch.

All that was many years ago. Joyce is dead, Gogarty an old man living in New York. Wonder how they'd find Dublin today, a new-old city in a new-old country, emerged from old oppression into freedom and a new chapter of history.

En Route to Russia With Boston Symphony—VI



OLD ABBEY THEATER—It burned down in 1951.

Old Abbey Theater Gone, But Players Carry On

By CYRUS DURGIN

DUBLIN—You can't see the old Abbey Theater, anymore, because it isn't there. It burned down one night in 1951. The site



DURGIN
the Queen's Theater on Pearse Street, across the Liffey River.

in Abbey Street now is just an open space, with a high wooden fencing on the sidewalk. The Abbey people are working toward rebuilding, but until they have the money, they are carrying on in

This is certainly old (something over 50 years) and it is quaint, in general design and decor, not to say odor, similar to the lamented Old Howard or the Casino Theaters in Boston. Ria Mooney runs the Abbey now, and while Eileen Crowe is still a member of the acting company, most of the names are new.

It was my good luck to catch the last performance, for a time,

of Sean O'Casey's "Juno and the Paycock." This bitter tragedy of the Irish Civil War is probably O'Casey's masterpiece, although I think "The Plough and the Stars" runs a close second. It is a classic of the modern theater, and a play fairly well-known to Boston, thanks to Abbey Theater tours in the old days. It is further a play whose tragedy is seasoned, if not alleviated, by flashes of O'Casey's pungent wit.

The experience of seeing "Juno and the Paycock" in the city of its own people and events, acted probably less than a mile where "Capt" Jack Boyle and his poverty-bitten family might have lived, did perhaps intensify its emotional thrust. But not exceptionally so, however, for "Juno" stands upon its own merits, a sharp, cutting drama of people helpless against a turn of events.

What I did appreciate more than ever was the authentic detail of manners and speech, for in walking about Dublin, looking and listening, I had come across not a few actual people who appeared and sounded much like O'Casey's characters.

The staging upon the narrow area of the Queen's Theater's slanting stage was simple and for that reason most effective. Harry Brogan as that loafer, "Capt." Jack, was praiseworthy for detail of "business" and delivery, and he properly concentrated upon the harshness of the man, allowing all the comedy to come from O'Casey's writing. Yet the Juno of that gifted and seasoned actress, Eileen Crowe (whom we saw just last Fall in Boston in O'Casey's "Red Roses for Me") was the true peak in all the acting. She made every word clear. Next came the Johnny Boyle of Thomas P. McKenna, and the Mary Boyle of Doreen Madden.

But the well-remembered "giants" of the old Abbey company were not there, and I must say I missed the immortal "Capt." Jack of Barry Fitzgerald, the cunning Joxer Daly of the late F. J. McCormick and the inimitably funny and very personal Mrs. Madigan of my old favorite, Maureen Delaney. (Miss Delaney, I discovered, still lives in Dublin and acts from time to time; indeed, a newly-found acquaintance who knows her and her husband, drove me out to their house, but no one was at home.)

We had a dividend, that night,

an extra added attraction after "Juno" was over, in a new, one-act opera in Gaelic—or Irish as the tongue now is called here. The title was "Iomrall Aithne," and both score and libretto had been written by Gearoid Mac an Bhua. The story is simple, about two burglars who break into a shop, and are apprehended by the proprietor, returning home late and drunk; by his irate wife and even by a policeman who has a drink with them. But the smarter of the crooks makes love to the wife, who turns in her husband, only to be bound, gagged and robbed, after all.

The music was nothing much: Sluggish and somewhat reminiscent of Stravinsky, with other elements. Acid and unmelodic at first, the score eventually gave out with tunes, which were pleasant. But the notable aspect was the fact that, since this is an Irish opera, the words all were in Irish. While I understood not a syllable, it was evident that Irish is a musical tongue, and sings well.

Two evenings later I was back at the Abbey for the first performance anywhere of Denis Johnston's new drama, "Strange Occurrence on Ireland's Eye." This I could not have enjoyed so much had not I picked up some of the local background of the story which gave the author his plot. Basil Boyd-Barrett, driving me about the promontory of Howth, had pointed out, from the stone dock of Howth Harbor, the island three-quarters of a mile across the water known as "Ireland's Eye." There, about a century ago, a young girl was murdered, and the crime never has been solved. One point of testimony at the time was that she had screamed and had been heard on the dock by a boatman.

Johnston advances the time to 1937 and presents the story as the mysterious death of a young wife whose husband, has been having an affair with a woman doctor. The latter, fortuitously on hand, examines the body and pronounces death due to drowning. The husband is tried, medical evidence is advanced that the woman had been stabbed through the ear; the verdict is guilty and the sentence, death.

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Then Johnston, veering from pure mystery melodrama, exposes the callousness of a high legal official who, when new evidence is obtained that the woman might have drowned, is unwilling to reopen the case because reversal might reflect unfavorably upon "the system." The state pathologist, moreover, is shown to have given testimony unfavorable to the accused—and on the basis of most incomplete examination—because the husband is known to have been an unpleasant man. While the conclusion indicates exoneration, Mr. Johnston does not seek to solve the crime. Whatever it was, I doubt that the poor real victim's scream, if such it was and not a seagull, could have been heard that windy day from "Ireland's Eye."

Although it peters out in the final act, "Strange Occurrence" is fast and engrossing. Its abundance of local allusions, however, likely will prevent it from any save Irish production.

7. 5-8/30/56

Soviets Ask For Another Performance

According to word received at Symphony Hall, the Soviet Union's Ministry of Culture has broadened the plans for the visit to Russia of the Boston Symphony Orchestra, which tonight concludes its series of five concerts at the Edinburgh International Festival, and continues its tour in Denmark, Norway, Sweden, and Finland.

The Boston musicians will now play three concerts instead of two in Moscow, besides the two originally scheduled in Leningrad. In addition, the orchestra's group of 125, including its official party, will be given a considerable extension of the original prospects for sight seeing in the two cities. These improvements have been made possible by the Russians' change of transportation facilities from train to plane.

Three Russian planes will pick up the Boston Symphony party on Wednesday morning, Sept. 5, at Helsinki, where the orchestra will have played the previous night, and take it on an hour-and-a-half flight to Leningrad. The eight tons of orchestra baggage arriving much later by train, the Bostonians will have ample time for sight seeing in Leningrad.

In fact, the musicians will not go on duty until Charles Munch calls them for an acoustic rehearsal on Thursday evening at 6:30 in the Great Hall of the Leningrad Conservatory, where he will conduct them in concert at 8—the first concert ever to be given by an American symphony orchestra in the Soviet Union. In the same hall on the following night, the orchestra will be led by its former regular conductor, Pierre Monteux.

After the second Leningrad performance the orchestra will take a sleeper train trip to Moscow. In the Great Hall of the Moscow Conservatory Dr. Munch will hold an acoustic rehearsal from Saturday noon until 2:30 for the concert that evening. On Sunday at 2, Mr. Monteux will conduct the orchestra in the same hall, where Dr. Munch will take over that evening. The orchestra will have time off all day Monday in Moscow, then fly to Prague in the evening.

81 8/30/56

SYMPHONY TO PLAY 5th SOVIET CONCERT

The Boston Symphony Orchestra will play five concerts instead of the expected four in Russia and the 125 musicians will be given extra time and opportunity for sightseeing.

This was announced yesterday at Symphony Hall by Norman Shirk, assistant manager. He said word had been received that the Soviet Union's Ministry of Culture has broadened the plan for the Russian visit of the orchestra, now on a 13-nation European tour. —Rudolph Elie, Jr., The Herald's music critic, is traveling with the orchestra.

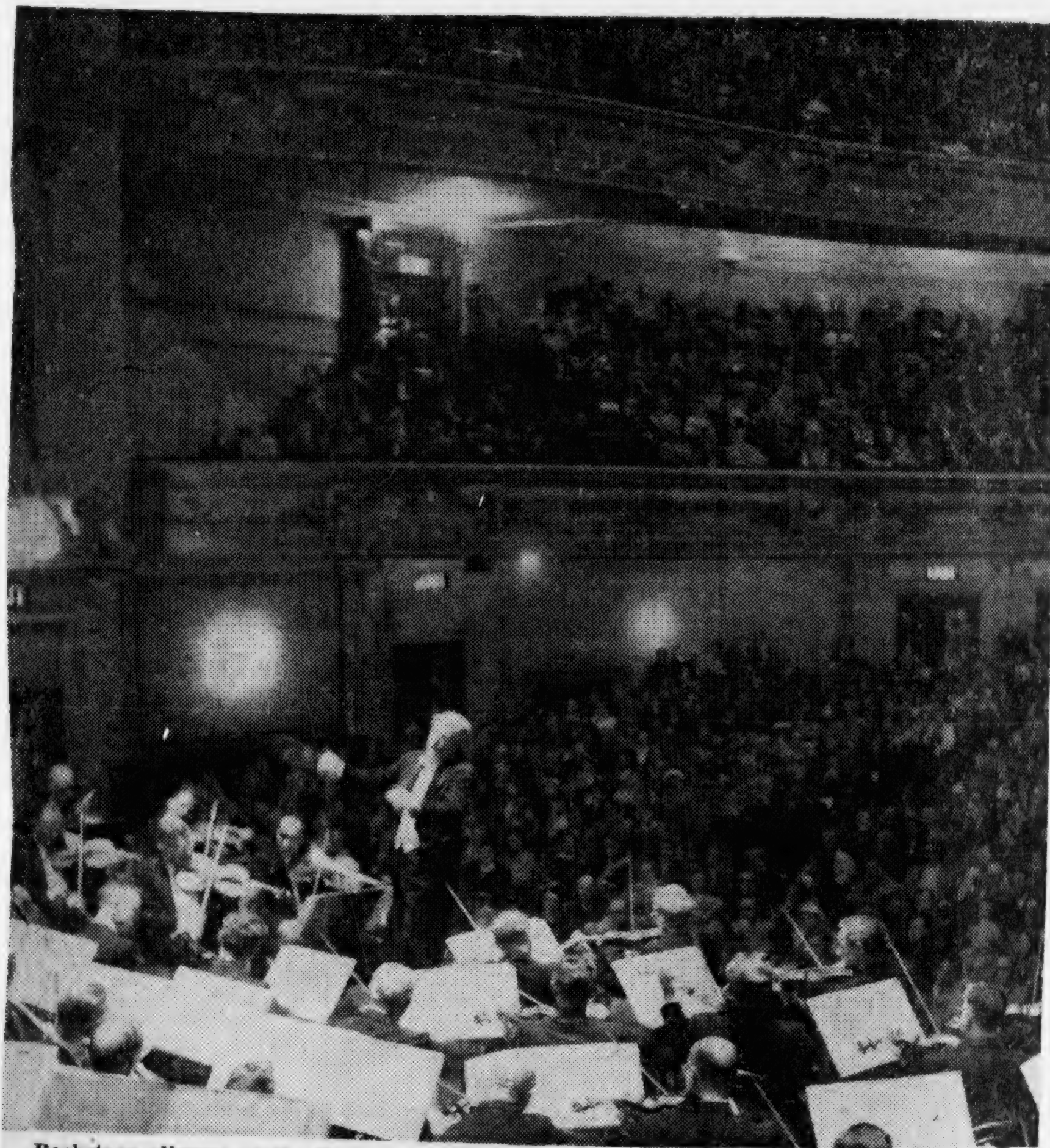
WILL USE PLANES

A change of transportation facilities from train to plane by the Soviet ministry has made possible the additional concert and sightseeing.

Under the new schedule, three Russian planes will pick up the Boston party next Wednesday morning at Helsinki, Finland, where the orchestra will have played the previous night. The musicians will be taken on a 90-minute flight to Leningrad.

Since the eight tons of orchestra baggage will not arrive until much later by train, there

will be ample time for sightseeing. The musicians will not go on duty until 6:30 p. m., Thursday, for a rehearsal in the Great Hall of the Leningrad Conservatory. There Dr. Charles Munch will conduct the orchestra at 8 that night in the first concert ever given by an American symphony orchestra in the Soviet Union. In the same hall the following night the orchestra will be led by its former regular conductor, Pierre Monteux.



Backstage glimpse of the Boston Symphony Orchestra, Charles Munch conducting, and the

audience which filled Usher Hall to hear the orchestra at the Edinburgh Festival.

BOSTON SYMPHONY ENDS FETE SERIES

8/31/56
Orchestra Gives Last Program in Edinburgh—Curzon Heard as Piano Soloist

By STEPHEN WILLIAMS

EDINBURGH, Scotland, Aug. 30—The Boston Symphony Orchestra took leave of the Edinburgh International Festival tonight with Debussy's symphonic sketches, "La Mer," which ended the orchestra's final program.

Inevitably, Edinburgh's astonished rapture at the virtuosity of this magnificent ensemble had cooled a little since Sunday. "These players can do anything," we said at the first concert. "These players can do anything except touch our hearts," we said at the last.

Perhaps this amendment is slightly unfair; perhaps the players had no ambition to touch our hearts. Apart from Beethoven's Violin Concerto, the programs have contained little music capable of profound emotional disturbance. Even Schubert's C major Symphony, which can be pathetic in its splendid youthful confidence, was more or less left the other night to play itself.

But the "no heart" criticism is one frequently aimed over here at orchestras more efficient than our own. Our own orchestras touch our hearts through the axiom that to err is human; and we console ourselves by reflecting that the bitter struggle for perfection must leave behind an after-taste of its bitterness. Certainly one cannot help suspecting that the Boston Orchestra sometimes regards virtuosity as an end in itself instead of a means to spiritual satisfaction.

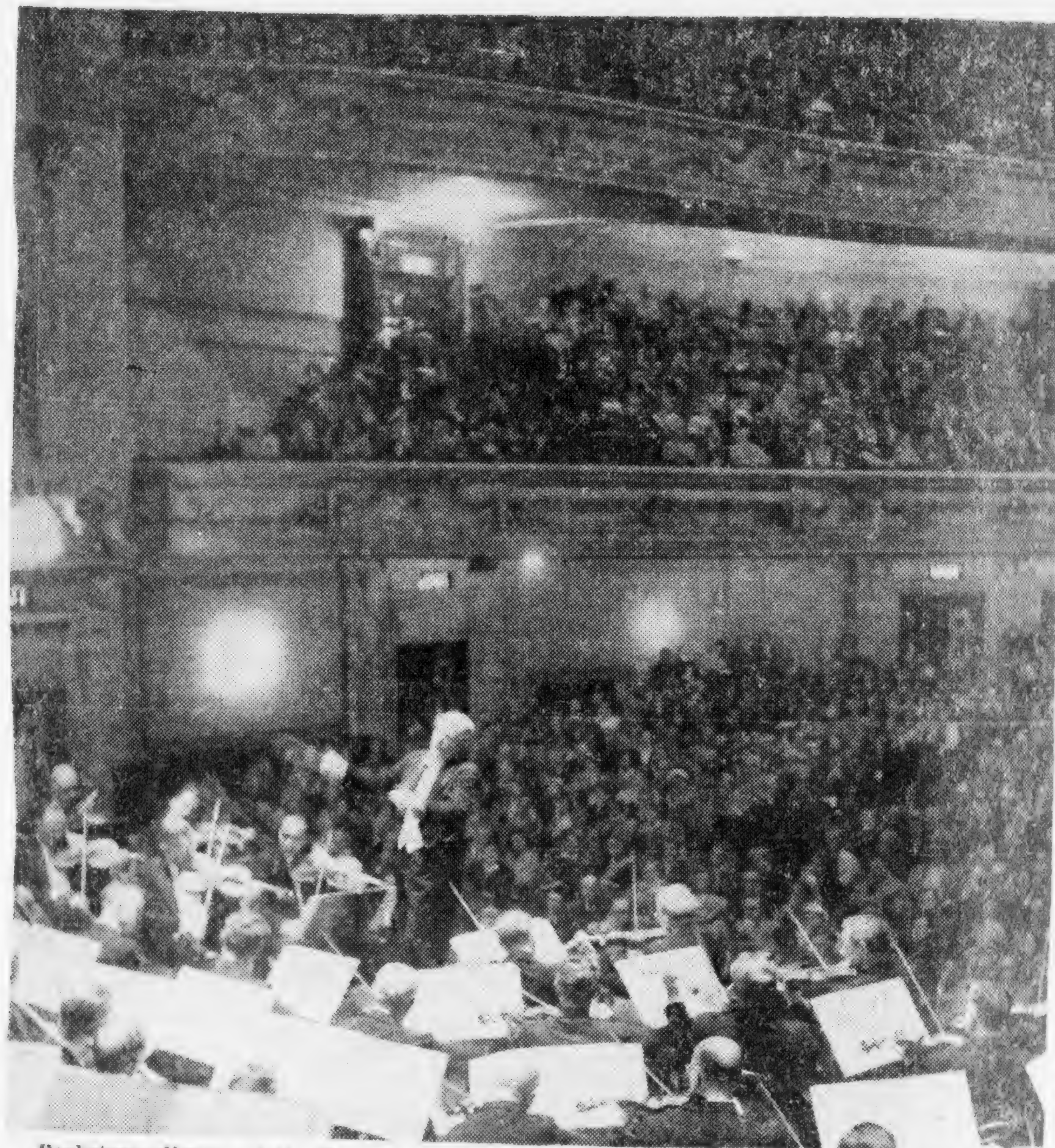
With that one reservation, we can admire the trail of glory left here in its wake; and Debussy's impressions of that sea that might have been his by adoption (he very nearly became

a professional sailor) put the final flourish to a varied and exciting program.

Schuman's Piano Concerto has been described as behaving like a perfect lady in whatever company she found herself. Tonight, both Clifford Curzon and the orchestra under Charles Munch treated her very chivalrously. True, there were occasional tugs of will when one wanted more rubato or speed than the other, but on the whole it was a crisp and sharply rhythmical performance with no sentimental playing.

"Elegy to the Memory of My Friend Serge Koussevitzky," by Howard Hanson, which began the concert, is one of those "occasional pieces" that appeal more through the occasion than because of their strictly musical values. It is gravely beautiful; the kind of music Matthew Arnold might have written if he had been a composer. Curiously enough, some of its phraseology reminded one listener at least of the "Turandot" of Puccini—who was not even distantly related to Matthew Arnold.

Honegger's Sixth Symphony is tragic in essence and there are certain spiky phrases that reminded us tonight of the gray, tapering towers of Edinburgh. In that symphony the playing of the strings particularly had a shining solemnity that may have parts of the work sound more eloquent than they really were. They may not have touched our hearts, but they certainly stirred our imagination.



Backstage glimpse of the Boston Symphony Orchestra, Charles Munch conducting, and the audience which filled Usher Hall to hear the orchestra at the Edinburgh Festival.

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178/3/54

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En Route to Russia
With Boston Symphony—VII
 BG 8/30/56
A Tale of Swallows
And "Lord" O'Toole

By CYRUS DURGIN

KILBEGGAN, Ireland—This little crossroads town lies on the main road between Dublin and Athlone, which in turn leads you on to Galway. The drive west from Dublin takes you over the great plain which is the interior of Ireland.



DURGIN

A verdant and very gently undulating countryside it is, green and fertile, with trees that make you think of our part of New England.

Since the day was not only warm but sunny, the journey was a delight. I had planned to hire a car, but as events turned out, my friend Basil Boyd-Barrett had to go much in the direction I had planned, to look at the building progress of several new schools he had designed.

★ ★ ★
 "Come along with me," he grinned in his usual generous manner. "You'll see much more and I can tell you a good bit as we go along."

He knew what he was talking about and the trip was a running account of lore of the country.

Soon out of Dublin and into the suburbs, with their solid stone houses and neat gardens.

Such gardens must be dear to the hearts of most Irishmen, for you find them everywhere. Flowers everywhere, too, Ireland is strikingly well-kept.

Soon came the wooded park, with its long walls, of the estate of the Earls of Lucan, of whom the third was that fantastically cruel George Bingham, whose mutual dislike of his brother-in-law, the seventh Earl of Cardigan, led to the mixup of orders at the Battle of Balaklava in the Crimean War, and the hideous slaughter which met the famous charge of the Light Brigade.

At length, about 1 in the afternoon, appeared the town sign of Kilbeggan. Unlike most of the villages observed, Kilbeggan is bare of trees and other vegetation in its central portion. It is in bad shape, economically, for the whisky distillery which is the main industry, has not passed a drop through its pot stills for more than two years.

But Kilbeggan will be remembered for three things: A field, a school that Basil Boyd-Barrett designed, and a story of a hotel-keeper and a Lord Lieutenant of Ireland.

The field which you pass on the right, a little before you reach the actual crossroads of the center of Kilbeggan, looks like any other. But it is different.

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"For reasons which no one yet has fathomed," related Basil, evidently all the swallows in Ireland come to this field on their way to Africa, or wherever it is they go in the Winter. The place is black with them. Thousands, millions. They remain perhaps two or three days, and then take flight south."

★ ★ ★

The new school, closed for the Summer, was a revelation to this chronicler. In terms of simple and tasteful modernity, in the amount of light and sunshine which flood into the classrooms, the quality of plumbing and the nature of the interior decoration, this school is a gem. Boyd-Barrett designs these elementary schools for the government of Ireland, which is engaged in a great project to erect them all over the country.

It is not just a matter of building schools, but of giving variety and cheerfulness to the structures as well as operating efficiency. They are designed for economy, of course, but great care is taken to achieve variety of design within the scope of a general practical plan. Boyd-Barrett is determined to avoid the dead monotony of uniform structures.

Accordingly, the exterior is planned with consideration for the surroundings in each locality. Some will have brighter color in the stucco of the facade, some less vivid. But all are planned to obtain the maximum of light and ventilation, and each classroom of every school will be painted in differing color schemes. Some of these schemes, as we went from school to school, were most beautiful, and all were remarkably attractive.

The nuns of the convent which operates the school at Kilbeggan (the state builds them, but each local parish runs and maintains the schools) kindly invited the two of us to lunch, which we were happy to accept.

Over chicken and potatoes, cabbage, that luscious brown bread and fresh butter, tea and cake, the three Sisters of Mercy (others were away on holiday) and the two visitors enjoyed a conversation lively and humorous.

When we had thanked the Sisters and taken leave, Basil pointed out a quaint old hotel which has been in business since the late 18th century.

★ ★ ★

"Years ago, the proprietor of that hotel, who is still living, entertained a Lord Lieutenant of Ireland over night. I forget the man's name but let's call him Sean O'Toole. Anyway, the Lord Lieutenant and his party were shown much hospitality. The food proved exceptionally good, the wine and whisky both good and abundant.

"Late in the evening, the Lord Lieutenant was happily in his cups, full of praise for the skill of Sean and his missus.

It suddenly occurred to him that the only proper reward was to

knight O'Toole on the spot. He called for his official sword, had the hotel keeper kneel before him, and bade him rise Sir Sean O'Toole.

"Well that was very fine, but early next morning O'Toole was going about the town demanding that his old friends address him as Sir Sean, and his missus as Lady O'Toole. Word soon reached the Lord Lieutenant, who by now was sober. It was all too much. The Lord Lieutenant conferred with his party. What to do? The knighthood was perfectly legal and valid."

A smart adviser came up with the solution. Give Sean 50 pounds and rescind the knighthood. That was legal, too. So the Lord Lieutenant left Kilbeggan poorer by 50 pounds, and it is not related that he ever again conferred such an honor for an evening of conviviality.

But to this day, O'Toole's friends kid the old man, now and again, by calling him Sir Sean.



President Sean T. O'Kelly of the Republic of Ireland, views a music score presented to him after the performance by the Boston Symphony Orchestra at the Theater Royal,

Dublin. Left to right are Charles Munch, conductor, William Howard Taft, 3d, U. S. Ambassador, and with a hand on the score, Henry B. Cabot, president of the orchestra's trustees.

Orchestra Acclaimed In Dublin

By R. M. Fox
Dublin

Since Ireland has always been a land where music is appreciated, the decision of the Boston Symphony Orchestra to begin its European tour with concerts in Cork and Dublin, the two largest cities of the Irish Republic, was a welcome gesture.

In Dublin the orchestra won repeated ovations at its performance on Aug. 25. The Theater Royal, the largest hall in the city, was packed to capacity for the occasion. Indeed, the continued applause was embarrassing, for a ship was waiting to take some of the company across the Irish Sea. The ship was held back — without precedent — beyond its scheduled hour of departure.

Red and gold hangings and a pale blue backdrop helped to make a brilliant spectacle of the stage, crowded with more than a hundred musicians and their instruments, including two glittering golden harps. Charles Munch — black-coated, gray-haired and dignified — stood on the podium, an immobile figure like one of the many graven statues in O'Connell Street, but when he began conducting, his whole body moved in sympathy with the music. The orchestra was swept forward on waves of sound which kept the audience spellbound.

Program Presented

The program opened with "The Soldiers' Song"—the Irish National Anthem—and never have I heard it played with more dignity and martial ardor. Then the orchestra played "The Star-Spangled Banner" as the audience remained standing. Some Dubliners were disappointed that the "Eire Suite" by Leroy Anderson was not played, as in Cork.

But the program was magnificent. It included Haydn's Symphony in B-flat major, Hanson's Elegy in Memory of Serge Koussevitzky, Strauss's "Don Juan," and Schumann's Symphony No. 2 in C major. Swift changes from tender melody to crashing chords demonstrated the orchestra's dynamic mastery.

In "Don Juan," so characteristic of Richard Strauss, the expression of emotion grew in poignancy till the final chord. Yet it was in the Schumann that the orchestra achieved its most striking effects. Here the mellow notes of the cello blended with silvery flutes and sweet-toned violins to leave an unforgettable impression.

To pick out the dominant characteristic of the Dublin performance is not easy, but I was chiefly impressed by the brilliance of the technical precision. Some partisans of Continental orchestras, while conceding this,

said that the technical excellence of the Boston musicians was in danger of being pushed so far as to appear too mechanical, so that technique might take precedence over temperament and feeling.

Yet one must record that the Dublin audience heard the orchestra in breathless silence and then broke into a tornado of applause. The audience included President S. T. O'Kelly and the Most Rev. J. D. McQuaid, Archbishop of Dublin, besides many other leading figures in Irish affairs.

After the Concert

After the concert the trustees of the Boston Symphony Orchestra honored President O'Kelly on his 74th anniversary—the day of the concert — by presenting him with the score of a work specially commissioned for the orchestra to mark its 75th anniversary — Howard Hanson's Elegy to the Memory of Serge Koussevitzky.

William Howard Taft, 3d, the U.S. Ambassador, and Henry B. Cabot, president of the trustees of the orchestra, were present at the ceremony with other guests, including Prime Minister John A. Costello and Eamon de Valera. Michael T. Kelleher, one of the orchestra's trustees, extended an invitation to Robert Briscoe, Lord Mayor of Dublin, to visit Boston in March.

Following this presentation, Kitty O'Callaghan presented Dr. Munch with scores of a number of works by modern Irish composers on behalf of the Cultural Relations Committee, a government body.



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ENTERTAINED IN IRELAND—Wives of Boston Symphony members, now on tour in Europe, pose on steps of Castle Hyde, 25 miles outside Cork, Ireland, where they were entertained by Mr. and Mrs. Henry Laughlin. He is president of Houghton Mifflin Co., Boston. From left, Mrs. Harry Shapiro, wife of horn player; Mrs. Leo Panasevich, wife of violinist; Mrs. James Nagy, wife of violinist; Mrs. Henry B. Cabot, wife of president of Symphony trustees; Mrs. Thomas D. Perry, Jr., wife of Symphony manager, and Mrs. Laughlin.

Danish Royalty Cheer Symphony

COPENHAGEN, Aug. 31 (AP)—The Boston Symphony Orchestra received an ovation tonight at the conclusion of its concert here. King Frederik IX, Denmark's musical monarch, led the applause.

The King, who conducts orchestras himself, took Queen Ingrid and 16-year-old Princess Margrethe to the concert at the concert hall in Tivoli Amusement Park.

The Boston orchestra is on a European tour.



THATCHED ROOF IS DISAPPEARING from the Irish scene, but not these in Galway.

En Route to Russia With Boston Symphony—VIII Cromwell Unforgiven In Wild, Silent Land

By **CYRUS DURGIN**

CARRAROE, Ireland — Beyond Galway lie Iarconnacht and Connemara, country the like of which these eyes had never seen before. As westward you go, the



DURGIN

terrain becomes more rugged, less fertile, and the color of vegetation changes from that deep green of Ireland's interior to an olive green of sparse but stubborn vegetation.

The climate is as equable as any in Ireland, temperatures do not go to extremes, but here the wind blows and blows, the rains come and all takes on an aspect of wildness and even mystery.

From Galway down its bay, you can see distinctly the Aran Islands, lying low against the expanse of Atlantic Ocean.

"Out here," smiled Boyd-Barrett, to rain. When you cannot see the "there is a saying: 'When you can Arans, it is already raining.'" see the Aran Islands, it is going In Iarconnacht there is fertile



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land, but much more of peat bogs. Yet along the roads are great bushes and even hedges of brilliant red fuchsia, which lend a beauty that makes the heart sing. I cannot tell why, but these bushes of fuchsia take hold of your eyes and then your emotions.

Out here the stone walls, a feature of all of Ireland that I have seen, become thinner and lower, more like the pasture walls you find in New England.

But with a difference, for these walls are made of one thickness of stones, from bottom to top, laid cunningly with air spaces between the stones. Thus the high winds will blow through them, and not topple them over. Against the sky, these walls look like huge borders of lace.

The great plain of Ireland was left behind at Galway, and the more fertile land at the River Shannon.

★ ★ ★
"Out here about the worst thing a man can say is: 'The curse of Cromwell be upon you,'" explained Boyd-Barrett. "When Cromwell invaded Ireland, a sword in one hand and a Bible in the other, he drove the Irish west of the Shannon into much poorer lands. The richer eastern lands he seized. You'll notice, as we go along, many more houses placed closely together than in the farming districts we have passed.

"For many years the Irish were cooped up in these poorer lands, making a living as best they could. Ireland may look rich to you, with all this farming, but actually it is a poor country, and the western part, toward the north, is the poorest of all. Today, the name of Oliver Cromwell is hated by these people. They have not forgotten and they will not forget."

Nor have they forgotten the great hero of the Easter Rebellion in 1916, Patrick Pearse, who came from this district, and who was executed by the British. His cottage, which you can see, white and neat, across a little inlet of water from the highway, is kept as a public museum by the Irish government.

★ ★ ★
The government, I was told, helps the people of this sparse district in the only way possible: By subsidies of money, for there is no industry and little farming.

Once into Connemara itself, there is virtually no way of earning a livelihood save by fishing and by cutting peat (or turf as it also is frequently called), which is the great fuel of Ireland. You see many, many piles of cut peat, left to dry for the better part of a year before it can be burned. For industrial uses in the east, peat briquettes have been invented, and now there is an even smaller form, about the size of nut coal, I gathered, for use in firing boilers. But most of the peat in Connemara is used right at home, for warmth and cooking.

The thatched roof is disappearing in Ireland. In the cities and towns, also in the country, they now use tiles, slates or corrugated asbestos.

But here in Connemara the houses mostly retain the thatching; tiny little structures of stone with tiny windows, and their thick-piled rushes on top. It costs money which few have to replace thatch with modern roofings.

★ ★ ★
In Connemara the terrain is virtually all rock, with outcroppings every few feet, the spaces between olive-green with that stubborn and coarse grass. The road winds up and down, narrow and sharp-curved through knolls and glens. High hills rise abruptly, and on such a day as this, clouds gray, black and even blue lower upon the peaks, making an intensely dramatic picture which many an artist has tried to paint. I dare say you might not believe an artist's eye for these cloud-masses unless you had first seen them in actuality.

Wild, wild country, immense and virtually barren save for an occasional "fertile pocket" where oats are planted, sometimes in space no more than 10 feet square. Wild and rocky and mountainous with the peaks of the "Twelve Bens" gloomy and grand to the north.

Wild and silent, for while the ocean is never far away here, and though it cuts deep into the land in a multitude of tiny coves and inlets, you do not hear the sound of waves.

Though all is quiet and primitive, Connemara excites the spirit, and though remote, it is not cut off from the world. Painters come here, for it is a sort of paradise for oils and water colors. Tourists come, too, mostly from Ireland and England. I gathered, many of them to fish for salmon and trout, for these waters are said to contain marvelous angling. Little villages dot the nearly coastal highway with their small hotels, guest houses and clusters of rentable cottages.

There is no electricity in parts of Iarconnacht, and Connemara, and the railways only skirt the area north and west from Galway. But the commerce of this world makes itself effective, nonetheless.

We stopped at a tiny shop somewhere on the highway between Carraroe and Carna. There were only a handful of houses. The shop was about as big as a living room, and half of that contained bags of feed.

But behind the counter at the other end were tubes of the same toothpaste which, bought in Boston, was in my kit in the car!

Kipling may have been right when he wrote of the twain not ever meeting. But today, this mechanized, mobile today, everything meets.

En Route to ^{BQ 7/3/56} Russia With Boston Symphony—X Applause and Cheers in Cork; Kelleher Speaks From Stage

By CYRUS DURGIN

CORK, Ireland—The marquee outside the Savoy Theater read "Billy Hill in 'Who Done It?'" But the crowd pushing in from the sidewalk were there to hear the Boston Symphony Orchestra open a European tour with its first concert in Ireland.

Some two hours later that crowd, inside the large movie theater, were applauding and cheering and calling conductor Charles Munch back to the stage. In all they brought him back six times.

The Second Symphony of Brahms had roused them to that pitch of enthusiasm, and quite logically, for it had been a good performance, with the finale taken very fast, as Munch likes it to go. Very definitely the Boston Symphony had made new admirers.



DURGIN

Cork has a smaller municipal auditorium, as the president of the Cork Orchestral Society told me later, at a party for the orchestra given at the Hotel Metropole. But a full house and a large one was necessary for the expense of this venture, and so the 2500-seat Savoy Cinema Theater was hired for the night.

So far as I could see, all the seats except some undesirable ones (for music) at the sides, were occupied. The stage had had to be built out over the orchestra pit to accommodate the Boston Symphony. Even so, it was not big enough to get all the players on, and a few were released for the evening.

The flags of Ireland and the city of Boston were raised at the back of the stage.

Conductor Charles Munch, trim and immaculate as always in his tails and white tie, emerged from the wings, baton in hand, bowed, turned and launched into the national anthem of Ireland, "Soldiers' Song." "The Star Spangled Banner" followed.

Ordinarily at a Symphony concert, the first piece of the main program would have next place. But this was a special occasion, and there was a person to denote it. He was Michael T. Kelleher, Boston Symphony trustee, former fire commissioner of Boston, and a prominent insurance man.

In an address from the stage, Kelleher remarked that his father had been born 100 years ago in "this county of Cork, in the parish of Kilmichael."

"At an early age he emigrated to the United States of America, and our family was one of thousands of others of Irish origin whose faith and industry have

contributed mightily to the growth and strength of the city of Boston, under whose name this orchestra presents itself to the musical world."

Visibly moved emotionally, Kelleher departed from the text of his prepared address, but retained the essential spirit of his congratulatory remarks.

Kelleher also referred publicly to what some of us already knew: That Mrs. Charles Munch had died in Paris, on Tuesday, after a very long illness. Despite his bereavement, the conductor steadfastly kept to his commitments of conducting during the Boston Symphony tour.

The program at Cork began with three movements from the "Irish Suite" which Leroy Anderson had arranged for the Eire Society at Pops—"The Irish Washerwoman," "The Minstrel Boy" and "The Rakes of Mallow." Then followed Haydn's wonderful "B-flat Symphony, No. 102; "The Apprentice Sorcerer" by Dukas, and the D-major Symphony of Brahms.

Although a good number of the violins, and all the violas, were seated so far front they had no benefit of acoustic projection from the sounding box of the stage, the tone was clear and sweet. There was not the volume to which we are accustomed at Symphony Hall, but enough resonance for the size of the Savoy Theater.

The Cork audience was polite, cordial, from the start, but it was not until the end that they allowed their feelings really to cut loose. I had wondered about the program: it seemed rather on the light side for a full symphonic concert. Later it was learned that the Cork public—by no means unaccustomed to visiting symphony orchestras—were of divided opinion. So were the local newspaper reviewers. Some liked the program as it stood, others felt they had been "played down" to a bit. But of their enthusiasm for the orchestra there can be no doubt.

En Route to Russia 9/5/56 With Boston Symphony

Ireland's Top Dignitaries Applaud at Dublin Concert

By CYRUS DURGIN

DUBLIN—The Boston Symphony Orchestra was introduced to the national capital of Ireland. It was a state occasion as well as



DURGIN

a musical event, at Dublin's Theatre Royal. World-famous names were in the audience, foremost among them Sean Kelly, president of the Republic of Ireland, who has just turned 75. Likewise in attendance were Premier Cos-

tello, Lord Mayor Briscoe, the Papal Nuncio, the Archbishop of Dublin, and—a legendary and rugged figure, that old Irish warrior Eamon De Valera.

Some Irish predict that "Dev" as he is affectionately and familiarly known, will soon be back in office after a general election. With such eminences among the throng that filled all but the most expensive seats of this huge movie house—and they cost \$6 each—the afternoon had a dramatic beginning. The orchestra assembled upon a stage hung with a light blue backdrop that proved very attractive. Conductor Charles Munch made his first appearance. The orchestra rose. The audience rose. In silence the presidential party made its way down the steps of the Royal Circle, and to a small, fringe-draped box on the left of the theatre. Conductor Munch signalled, the snare drum began the roll which introduces the Irish National Anthem. This completed, "The Star Spangled Banner" had its turn, and the ceremonial portion was over.

It was my luck to be seated in the Royal Circle on the left hand side of the theatre, and I was able to observe President Kelly's absorbed listening to the music. Nearest I've ever sat to a head of State, and I must admit it made me feel a little grand.

The program chosen for Dublin was decided improvement over that played in Cork. It assembled the Haydn B-flat Symphony, No. 102; Howard Hanson's Elegy in

Memory of Serge Koussevitzky (in what I believe was its first performance outside of the U. S. A.); Richard Strauss' tone poem "Don Juan," and the Second Symphony by Robert Schumann.

The playing was better, too, than it had been the night before, and substantially the Boston Symphony was at the height of its form. Certainly Charles Munch was in his finest conducting vein, and "Don Juan" was a dazzling delight, one of the best readings of it Munch has given since he came to Boston.

The Theatre Royal seats nearly 3000 persons, which is big for individual musicians, yet not overly spacious for a large, crack orchestra such as ours. But the house is "plushy," which cuts down the volume a good bit, and the canvas backdrop and side draperies do not make an efficient sort of sound box on stage. The tone seemed a little muffled, distant, but true, balanced and silken. The solo woodwinds really distinguished themselves during that long and wonderful song which is the slow movement of Schumann's C major Symphony. The flute of Mrs. Dwyer, the oboe of Ralph Gomberg, Gino Cioffi's clarinet and the bassoon of Sherman Walt were magnificent in tone and phrasing.

Once again, when the final chord had been sounded, an Irish audience showed its feelings by cheers as well as handclapping. The ovation, as in Cork, went on at length, Munch bowing his own appreciation, and bidding the orchestra rise and share in it.

The conductor was received by President Kelly thereafter, and responded by tendering him the medal of the Boston Symphony's 1956 European tours.

Although crowds remained in the street around President Kelly's car, waiting to catch a glimpse of him, the orchestra quickly changed from their full-dress to street clothes, and left the theatre. They had only a short time to go, variously, to Dublin airport and to the dock, to emplane and embark for Scotland. Next stop: Edinburgh and its annual Festival.

B.H. 8/6/56 Symphony Arrives in Soviet, Players Stage 'Jam Session'

By STANLEY JOHNSON

LENINGRAD, Sept. 5 (AP)—The Boston Symphony Orchestra arrived today for the first concert tour of the Soviet Union ever made by a major Western musical organization, and threw longhair dignity to the winds.

A few hours after arriving by plane from Helsinki, Finland, conductor Charles Munch and a group of orchestra members

went to the Viborg House of Culture where they watched the Gypsy Theater give a perform-

ance of "Plyasunya" — which means "Dancing Girls."

STAGE JAM SESSION

Another group from the orchestra took over the bandstand in the roof garden of the Hotel Europe to stage a jam session.

They were Harold Farberman, vibraphone; Charles Smith, drums; and Henry Ponoï, bass viol. They beat out chorus after chorus of "Where or When" and had the Russian customers rocking the dance floor.

The regular hotel orchestra sat quietly on the sidelines as the symphony men took over.

Associate Conductor Pierre Monteux went quietly to bed after he finally arrived. There had been a technical hitch in Monteux's visa, so he was the last of the company to get here.

They came in three chartered Aeroflot planes which made two flights each. The Americans paid the plane fare. But the Russians will pay airfares for 130 symphony members after they perform in Moscow and leave for Prague.

1ST CONCERT DELAYED

The first concert here was delayed 24 hours because 16,000 pounds of equipment, including instruments, shipped by train did not arrive in time. The orchestra has decided to play no Russian music while here "because we didn't want to look as though we were trying to come in here and teach them their business."

The two concerts scheduled for Leningrad have been sold out for many weeks.

Because of the demand, Munch agreed to conduct a special "rehearsal" tomorrow for the students of the Leningrad Conservatory.

Greatest Musical Triumph

B.H. 8/9/56 Leningrad Wild About Symphony

By STANLEY JOHNSON

LENINGRAD, Sept. 6 (AP)—The Boston Symphony orchestra scored the greatest musical triumph in Leningrad's modern history tonight. An audience of 2,200 applauded and cheered its opening concert of a Russian tour for half an hour.

The reception for the first Western symphony orchestra to

play in the Soviet Union far exceeded that given Isaac Stern, Jan Peerce or any other Western artist who has appeared lately in the Soviet Union.

Encore Played

In return, Charles Munch, the conductor, broke a no-encore rule and after a stormy eight minutes of applause led the orchestra in "The Sorcerer's Apprentice."

It set off new uproar in the red, white and gold hall of the Leningrad Philharmonic.

Throughout the evening, streets outside were jammed with persons eager for a sight of the artists and trying to get into the concert. They offered hundreds of rubles apiece for tickets which sold legitimately for from 12 to 40 rubles (\$3 to \$5).

David Oistrakh, violinist, sent a telegram to his concertmaster, Richard Burgir, congratulating the orchestra and saying he looked forward to hearing it in Moscow.

Oistrakh played with the Boston Symphony last winter on his American tour.

The program opened with Beethoven's Third Symphony, ecstatically received by the musically highly literate audience. The galleries surrounding the glittering hall—which is more like a palace ballroom than a theater—were crowded with students and teachers from the Leningrad conservatory.

Other cultural leaders occupied most of the ground floor seats.

PISTON SYMPHONY

The orchestra then played the Sixth Symphony of Walter Piston, professor of music at Harvard. The severely modern work was obviously strange for a Russian audience. It had a rather mixed reception and received only scattered applause. Munch got one bow out of it.

However, Julian Wincopf, a distinguished Soviet critic, said after the performance "The scherzo was simply wonderful. The adagio has very much poetry in it. There was a great depth of feeling and a lyrically landscaped approach to a wonderful finale which is very appropriate. The whole concert was very, very interesting."

"I saw Munch for the first time and must say he was the right man in the right place," Wincopf dropped into English to voice that last phrase.

Kurt Sonderling, assistant conductor of the Leningrad Philharmonic, said "It was a wonderful concert. You heard their success. The Boston is one of the greatest and strongest orchestras in the world."

GREATEST APPLAUSE

Ravel's "Daphnis and Chloe" concluded the program and brought the greatest applause of the evening. Grigori Rabino-vitch, assistant conductor of Leningrad's Kirov Opera, said he thought this was the finest number on the program.

Before the concert itself, Leningraders showed a touching eagerness and some daring to make personal contact with orchestra members.

Proving once again that music knows no national barriers, scores of citizens of this once imperial city visited the players in their hotel rooms, invited them to their homes and engaged them in conversation in streets and theaters.

Paperback Novels

"We would never have dared to do this two years ago," said a young student of English who went to the room of viola player Robert Karol to ask for modern American paperback novels.

Hub Symphony Gets Big Russian Ovation

By STANLEY JOHNSON

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Moscow Wire

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BOSTON SYMPHONY PLAYS TO LENINGRAD AUDIENCE—Conductor Charles Munch conducts the touring Boston Symphony Orchestra in Leningrad's Philharmonic Hall. The orchestra is the first major western musical ensemble to tour the Soviet Union in recent years. (AP Wirephoto)

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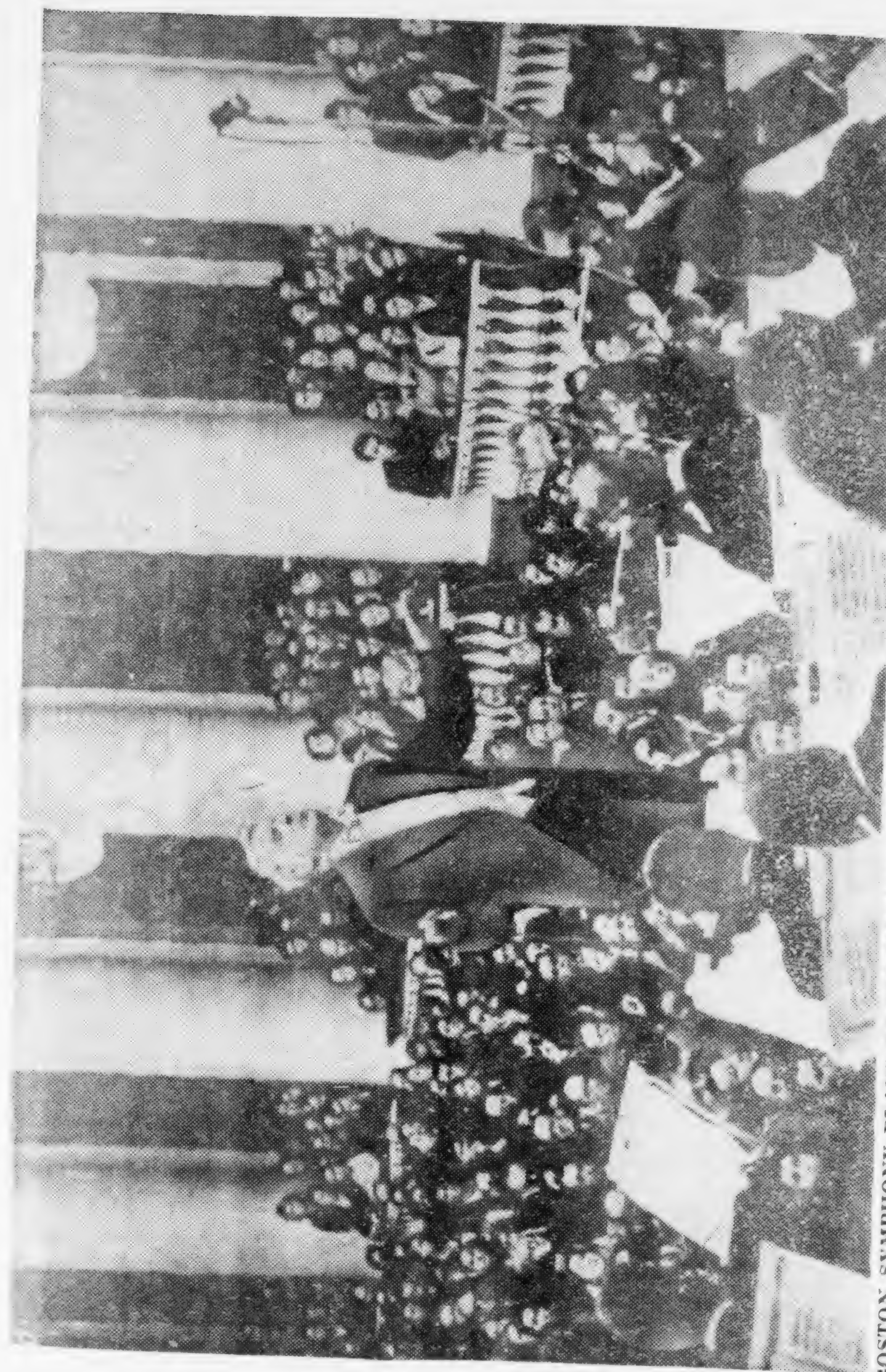
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from the other orchestra members.

"We ought to have a student exchange program between our two countries," Karol said.

Other players of this first major western musical ensemble ever to tour the Soviet Union had similar experiences. Among them was Polish-born Concertmaster Richard Burgin who was concertmaster with the Leningrad Philharmonic 25 years ago.

Brothers in Brooklyn?

"Does everyone have a brother in Brooklyn?" asked violinist Harry Ellis Dickson when he returned from a visit to a Jewish synagogue.

"Before I left home everyone told me the people would be afraid to talk. But instead everyone is besieging me with questions."

A New York-born cellist, Barnard Parronchi, expressed surprise because "no one is following us" (meaning no police).

This is the first time a large group of Westerners, many of whom speak Russian, have moved so freely among the Soviet people.

A member of the orchestra reported a conversation in which a leading member of Leningrad's cultural community finally asked him, "Tell me, what do Americans really think about Bulganin and Khrushchev?"

When the American hesitated, the Leningrader added, "Come, come, I won't betray you."

Players Visited

Proving once again that music knows no national barriers, scores of citizens of this once imperial city visited the players in their hotel rooms, invited them to their homes and engaged them in conversation in streets and theatres.

"We would never have dared to do this two years ago," said a young student of English who went to the room of viola player Robert Karol to ask for modern American paperback novels.

Karol said, "this is the kind of thing that ought to happen," and set out to round up books.

Symphony Again Given Red Ovation

B. Prot - 9/8/56

LENINGRAD, Sept. 7 (AP)

—The Boston Symphony Orchestra gave its second and final Leningrad concert today to a highly appreciative audience.

It goes to Moscow tomorrow for three programs.

Today's concert was conducted by Pierre Monteux, conductor emeritus of the Boston orchestra and conductor of the San Francisco Symphony Orchestra. The regular conductor, Charles Munch, was on the podium yesterday.

The audience applauded and cheered lustily.

The audience kept calling for encores and the orchestra played a special arrangement from Richard Strauss' Rosenkavalier.

A crowd of several hundred milled about the streets outside the theater and cheered the orchestra as it entered and left.

The entire orchestra of Tallin, Estonia, came to Leningrad in buses over rough roads to hear the concert.

Burgin in Reunion

The Estonian musicians also wanted to see and hear bass player Ludwig Juht, a native Estonian. They were disappointed to learn he was not on the tour.

However, Richard Burgin, the Boston orchestra's concertmaster, had an unexpected reunion with his brother Julian, who flew here from his home in Warsaw, Poland.

The brothers spent the day together and fly to Moscow together tomorrow. It is their first reunion in eight years.

En Route to Russia With Boston Symphony—XIV Farewell to Ireland; By Ship to Scotland

By CYRUS DURGIN

EDINBURGH, Scotland—Don't know why it is, but every time I take an overnight boat anywhere, I cannot help recalling that old jingle I picked up as a child:

"... and you lay your head
on a 10-cent bed
on the old Fall River line!"



It certainly was not a 10-cent bed provided on the ship Irish Coast which plies between Dublin and Glasgow. This is a handsome new craft of 3824 tons, with a sharp, high prow and a streamlined

bridge, with cozy and comfortable cabins and attractive public rooms.

After the Saturday matinee in Dublin, about one-third of the Boston Symphony group were bus-ed to the dockside to embark for Glasgow up the Irish Coast. The other two-thirds took the faster and less atmospheric method of air travel. (The essential difference between the two seems to be that once aboard a plane you have the feeling you are practically there; once aboard a boat, you know you're going somewhere, and can look forward to enjoying the trip in leisure.)

After dinner, which begins before the hawse lines are cast off, out upon the deck to watch Howth Head and that island known as "Ireland's Eye" slide past. Then a turn into the lounge for a nightcap and a brief look at the Symphony's intent belotte players before retiring to cabin to finish some more writing.

It's been a long day: Up at 6:45 in Fermoy to get the bus to Cork, and there the 9 o'clock train for Dublin with the orchestra. Somehow, in the crowded train compartment, you manage to put a small bag on your lap, typewriter upon bag, and bang away at another instalment of the Boston Symphony's 1956 Odyssey.

Whoops! Noon already, and the train is braking into the Dublin station of Kingsbridge. Grab your luggage, heave and pant your way out upon the platform, take bus for the Theater Royal amid another of the Summer's intermittent pelting rains, and stow your gear backstage among a confused mass of scenery, props and Boston Symphony trunks.

There! That's done. Now let's let's cut over to the River Liffey quay, into O'Connell Street and down to the Gresham Hotel. You can finish your piece for the paper there, and have lunch, with just time enough to get back for the concert. Well, let's have a cocktail first, then lunch, then finish the piece.

The Gresham bar, down in the lower regions of that fashionable and excellent Dublin hostelry, is smart in two respects: Decor and the ability of the bartenders to mix a true dry Martini. Not so memorable, perhaps, as the marvelous job young Patrick Madden does at the Russell Hotel on St. Stephen's Green, for he has a magical way with a twist of lemon peel, but nonetheless excellent.

One is enough. Now for lunch. H-m-m. Interesting menu. Steak done with a dollop of red wine and some parsley sounds good, and so does a green salad with French dressing, and please, please, ask the man to mince in a trifle of garlic. Wonderful,

wonderful garlic: that princely member of the lily family, without which most cooking is stale, flat and unprofitable and there is no health in it. Garlic, which though it doth not linger tomorrow and tomorrow and tomorrow, yet is one of the chief nourishers at Life's feast, and doth give you a savor to enjoy the rest of the afternoon.

Now cheese, and some of those superb hard "biscuits" (as the Irish and Britons stubbornly continue to call crackers), and strong black coffee to finish. A fine luncheon, and no hurry about it. Wow! Just 10 minutes to return

to the Theatre Royal for the Boston Symphony's introduction to Dublin, with the President and all on hand. Good grief! The piece for the paper hasn't been finished. Never mind! Too late! Have to do it tonight aboard the boat.

So that is why this reporter has to leave the lounge of the Irish Coast after dinner and with great firmness of character apply himself to work. With fine, unpremeditated timing, the end of the piece and the hour of 11, whereat you are supposed to be quiet for the sake of other people who are supposed to be quiet for your sake, have arrived simultaneously. To bed, to bed, happily but thoroughly tired, and let the rage of the Irish Channel do its worst.

These waters are said to be ferocious at times. Who was it told about a whole ship being lost on this run a few Winters back? Never mind. You've taken the seasick pill Dr. Chobanian gave you—just in case. Nothing more you can do about it. The life jacket's beneath the bunk.

All this was reckoning without S.S. Joseph and Christopher, who have had matters well in hand all along. The night through is restful, and no more than an occasional roll just strong enough to make you feel snug and deliciously comfortable in your blankets. Roll, roll away. It's delicious, indeed.

(The curtain will be lowered to indicate the passage of several hours.)

Light through the porthole makes you squint, and the peremptory voice over the ship's loudspeaker makes you kick out of bed, reach for toothbrush and razor, and rush for the special early breakfast scheduled for what the officer insists upon calling "The Boston Philharmonic Orchestra."

Too late to see the entrance to the Firth of Clyde. That was a few minutes back. But up, up, up we go along the channel of this impressive waterway, lined for miles with shipyards and ships, dozen of them. At last the dock, the Irish Coast is made fast and down we go for the bus to Edinburgh.

Here is Scotland, home of heather and highlands, the tartan and kilt, the Stuarts and Campbells, Munros and MacGregors, haggis and the smoky water of life.

Women Outnumber Men 5-1 In Erin, but Lads Don't Care

By RUDOLPH ELIE, JR. Her. 9/9/56

NOTES ON AN IRISH SCRATCH PAD—In the half-hour between 10:30 and 11 o'clock at night, whether in Cork or in Dublin, everybody vanishes from the streets like magic, and by 11:15 there isn't a soul to be seen anywhere save in a homeward-bound car here and there. . . .

The problem then is to get back into your hotel, for the doors are locked by 11 at the latest and much pounding and bell ringing ensues until the porter appears to let you in. . . .

Although bars close at 10:30 and the radio goes off with abrupt finality at 12:05 and there is a quality of singular decorum verging on the prim in everything from women's clothes (exceedingly unrevealing) to the comics, there are occasional lapses. . . . A popular song heard on the radio, for example, contains the line "For G—'s sake leave my man alone. . . ."

Women outnumber men in Ireland five to one, yet the average Irish boy's indifference to girls is bewildering. . . . Young men stand in groups of fours and five in doorways on the main street of Cork while girls in twos and threes walk swiftly by . . . and neither group notices the other. . . .

Indeed, there is an incomprehensible indifference between the sexes of all ages. . . . Girls go to the movies in groups, eat in the restaurants and cafes most of the principal movie houses maintain, and are hardly ever in the company of young men. . . . Moreover, if a man and woman do dine together they hardly ever converse. . . . both will be reading a newspaper. . . . How the young people ever do get together (for it must be assumed they do in some cases (is mystifying, but it is very evident from the enormous number of unmarried women around that, while they may well vastly outnumber the men, the men don't much care.

NOTIONS UPSET

Contrary to the general impression, and despite the fact that the green, white and orange tri-color is the official flag of Ireland, the real national color of Ireland is St. Patrick's blue.

. . . Wolfe Tone, influenced by the French Revolution, introduced the idea of the tri-color: orange for the North, green for the South and white to link them together. . . . And the shamrock is NOT the national flower. . . .

Smoking is common in movie houses, which are the principal evening entertainment aside from small dances (for TV has not made its appearance in Ireland save, on a small scale, in Dublin). . . . But No Smoking signs were put up in the Savoy in Cork on the occasion of the Boston Symphony Orchestra's appearance there. . . . A photographer, however, asked that they be taken down while he made a picture of Charles Munch's entry. . . . The second they were taken down the whole house blazed up in a flare of matches as the audience lit up. . . .

There is much discussion of what is the national dog of Ireland. . . . The Kerry blue is favored. . . . The Irish, especially those in Cork, seem to have an extraordinary sweet tooth. Virtually every other shop all over town is a confectionery shop offering an astounding variety of little candies. . . . Dublin has many, too. . . . While automobiles are inevitably black, or a dark green at the lightest the Irish vehemently deplore the vivid colors of American cars, there are distinct inroads on the tradition that cars must be black: an occasional car in two tones of discreet blue and grey is to be seen, and there is evidence that it won't be long before the trend leads to acceptance. . . .

The number of horses still in use as draft animals is a jolt to the American observer . . . They are everywhere, hauling wagons, drays, rubber-wheeled trucks . . . What with cars of all descriptions (though rarely an American car and then inevitably a Dodge), horses, bicycles, buses and scooters, Irish traffic is bewildering . . . And oddly enough, though traffic drives to the left, pedestrian traffic walks to the right.

Strange Attitudes

Physicians are known as 'medicals,' and diseases of any kind are still considered a stigma . . . Cancer is never referred to except, perhaps, as 'the thing'; tuberculosis is a disgrace and so is mental illness . . . People will keep their illnesses to themselves to an extraordinary degree, considering open discussion of their own health shameful . . . But this attitude is being slowly broken down by

the frank medical articles appearing in American magazines . . . They were shocking at first, but a similar trend is now in evidence in Ireland, and as it develops a more healthy attitude to illness, especially to one hitherto considered disgraceful, is inevitable. *Her. 9/9/56*

It is the considered opinion of the 104 musicians of the Boston Symphony orchestra (and me) that the Irish are the most hospitable and friendly people they have ever encountered anywhere . . . The only trouble with them is that their newspapers don't publish the baseball results . . . Nobody can figure out why.

Symphony Given Great Ovation By Soviet Elite

By B. J. CUTLER

Her. 9-9-56
MOSCOW, Sept. 8—The Bos-

ton Symphony Orchestra, making its debut in this capital of communism tonight, scored a tremendous success before a cheering and appreciative audience of Soviet music lovers.

The first American symphony orchestra to appear in Russia, the Boston Symphony, came from a triumph in Leningrad to the Great Hall of the Moscow Conservatory where it played before an alternately rapt and tumultuous crowd of some 2000 of Moscow's musical and social elite.

Under the direction of Charles Munch, the orchestra, which by tradition rarely plays encores, met the applause of its Russian audience with an unprecedented two additional numbers. In his dressing room after the concert, Munch attributed the departure from custom to the stirring reception.

Munch said both he and the orchestra had been willing to carry on further but were stopped by fatigue from their rigorous schedule here and the fact that two additional concerts are scheduled tomorrow.

The audience, which earlier this week had stood in line for up to 12 hours to pay up to 40 rubles (\$10 at the official rate of exchange) gave a tremendous reception to the orchestra's playing of Beethoven's Symphony Number Three, the Eroica.

Introduction to Piston

The second part of the program, the American Walter Piston's Symphony No. 6, was unfamiliar to the Russians and was not as well received. It had been deliberately placed in the orchestra's repertoire as a taste of modern music from abroad.

The final scheduled number, Ravel's Daphnis and Chloe Suite No. 2, again a traditional work, brought down the house. As encores, the orchestra played the last movement from Haydn's Symphony No. 102 and part of Schuman's Symphony in C Major Adagio.

Before the performance, David Oistrakh, the Soviet violinist who had appeared with the Boston Symphony last year during his tour of the United States, presented bouquets of flowers to Munch on the stage.

In the audience listening intently and applauding enthusiastically were such greats of the Soviet music world as the pianist Emil Gilels and the composers Dmitri Shostekovich, Aram Khachaturian and Dmitri Kabalevsky. Most of them, with the exception of Shostekovich who was described as too shy, went backstage to congratulate the players.

The orchestra, which opened its Soviet tour in Leningrad Thursday and played there again last night, will complete its stand here tomorrow with two concerts. Pierre Monteux will conduct in the afternoon and Munch in the evening. As the 105-man orchestra reached the midpoint of its visit, made possible in part by subsidy from the United States government, reviews began to appear in the Soviet press testifying to the impact its music had on the critics.

Describing the performance of the Eroica in Leningrad, the local newspaper declared "the conductor, Mr. Munch, made it a magnificent number from his list, etched into the audience's consciousness like a sculptured monument."

The newspaper Sovetskaya Kultura, supreme journalistic authority in things cultural here, said "the conductor and audience were united in a unique artistic upsurge. We were deeply satisfied with this performance."

It was noted by observers, who are more political than musical, that a fine reception for the orchestra fits into the current party line to promote cultural exchanges with capitalist nations. They said the symphony could have been flat as a flounder, which it was not, and still would get rave reviews.

Symphony Triumphant In Moscow

Her. 9-9-56
By WELLES HANGEN
[Boston Herald-N. Y. Times Dispatch]

MOSCOW, Sept. 8—The Soviet Union's musical elite gave the Boston Symphony Orchestra a tumultuous reception tonight culminating in a 10-minute standing ovation after the orchestra had played two encores.

Observers who saw the Boston orchestra open Thursday in Leningrad said tonight's clamorous outburst of acclaim in Moscow's packed Conservatory surpassed anything the orchestra had ever experienced.

Stirring Rendition

The usually decorous elite of the Soviet capital went wild over the program, which began with Charles Munch leading the Boston musicians in a stirring rendition of Beethoven's Symphony No. 3 (Eroica).

Excitement rose visibly as the orchestra moved into the Sixth symphony by Walter Piston, Harvard University music professor whose work is practically unknown here. Real frenzy developed after Munch had led his troupe through three magnificently executed, continuous movements of Ravel's Second 'Daphnis and Chloe' suite.

Rhythmic clapping broke out among the 2,000 enthralled spectators when the last movement of Ravel's work had been completed. Two enormous flower bouquets were placed on the conductor's podium and Munch retired for the fourth time from the huge concert stage.

ENCORES PLAYED

The white-haired conductor, who will be 65 years old Sept. 26, finally returned for the fifth time after the audience refused to leave the hall. The orchestra then played two encores—Schuman's Symphony in C Major (the Adagio) and the last movement of Haydn's Symphony No. 102 in B Flat.

For ten minutes thereafter the hall was filled with shouts of "bravo" and frantic cries of approval. In the balcony young music students stamped their feet and pounded their hands together, and their enthusiasm was quickly transmitted to occupants of the orchestra.

Back-stage Munch, with a towel draped over his shoulders, received embraces and congratulations of the musical great of this country. Dmitri Boris Kabalevsky, head of the Union of

Triumph Continues

Moscow Audience Shouts Ovation to Hub Symphony

MOSCOW, Sept. 8 (AP) — The Boston Symphony Orchestra, presenting the first of three concerts in the Soviet capital, left an audience of nearly 3000 shouting for more tonight.

White-haired conductor Charles Munch led the 105 musicians in a program that visiting Boston critics said set a new mark for the 75-year-old organization. There were two encores, whereas Munch often permits none.

The orchestra repeated the program of the first of two concerts it gave in Leningrad.

At the end, the audience shouted repeatedly for more.

After the encores the audience gave the musicians a standing ovation. Munch re-

turned repeatedly from the wings of the auditorium. He held up two fingers to show he had already given his encores.

Before leading the musicians from the stage, he presented the orchestra's woman first flute player, Doriot A. Dwyer, who was applauded for her important part on the program.

By CYRUS DURGIN 9/9/56
EDINBURGH, Scotland—One of the understatement of the year is that the Boston Symphony has made a superb impression in the Scottish capital. After the first concert, in Usher Hall, Sunday night, Aug. 26, the huge auditorium rang with cheers, as it had, a moment before, with the glorious sound of Boston's great Orchestra.



The place was packed. The audience called back Charles Munch time and again, and kept on applauding and cheering. Next day the important segments of the Scottish press were as febrile in their enthusiasm. (The unimportant segments, which are cornily yellow sheets, were just flip.)
...ly, it was a memorable evening, with conductor Munch at his most powerful and brilliant best, with the orchestra sounding at its most glorious, amid the splendid acoustics of Usher Hall. Through Haydn's B-flat Symphony, No. 102; Richard Strauss' "Don Juan"; Walter Piston's Sixth Symphony (in its European premiere), and the C major Symphony of Schumann, the highest standards we know so well at Symphony Hall were maintained. There were, of course, some reservations about interpretation, for that is a matter upon which there never will be general agreement. But no one with an ear was less than enthralled by the Boston Symphony.

★ ★ ★

Next night, when Pierre Monteux made his first appearance on this tour, the enthusiasm was just as intense, even though this elder statesman of the baton has amilder, and what is evidently regarded here as a "more European," approach to music. What it amounts to is a less energetic manner of interpretation, and a tonal effect softer and more mellow.

Anyway, you could not get a seat to any of the five Boston Symphony concerts at Edinburgh for love or money. An English acquaintance told me that as far back as last April he had "booked" a number of Edinburgh Festival events for his family, but had been told that the Boston Symphony concerts even then were sold out. (Happy epilogue: my acquaintance managed to pick up one stray, returned ticket two minutes before the fourth concert began.)

Although Elizabeth II was not present as an embodiment of the sentiments expressed in "God Save the Queen," the House of Windsor was represented at opening night. The Princess Royal was there, with her elder son, the Earl of Harewood. So were a sprinkling of other titles. So, rather more importantly, were some 2700-odd representatives of the Great and General Public.

Usher Hall was built to accommodate about 2800. It is, like all buildings in the Scots' capital, a solid and ample structure, decoratively of the comfortable late Edwardian style. Though space was provided for a chorus to sit behind an orchestra on the large stage, there is no diminution of acoustic power when that area is filled by listeners. (Come to think of it, why should there be? They all have clothes on, and clothes are what absorb musical vibrations.) The entire orchestra-chorus area, backed by organ pipes and wood paneling, with hard-surfaced side walls, ceiling and floor, makes a vast sound box. When Usher Hall is empty, as at a rehearsal, it is so bright acoustically that it fairly shivers your timbers. When

filled the sound is live, clear, blended and intense, but—at least to my ears—never too loud.

Charles Munch conducted three of the five concerts, Pierre Monteux two. To Mr. Munch fell the duty of working with the two soloists—Isaac Stern, who gave a brave and glowing account of the Beethoven Violin Concerto, and pianist Clifford Curzon, whose playing of the solo part in Schumann's A major Concerto seemed to me to be strangely erratic, spotted with messy phrasing and wrong notes.

★ ★ ★

One American work was offered at each concert, a policy demanded upon two counts: (1) this was part of the annual Edinburgh Festival, which must embrace the present as well as the past, and (2), an American orchestra certainly ought to play some American music.

The pieces thus selected were the afore-mentioned Sixth Symphony of Walter Piston, the Second Symphony by Paul Creston, Howard Hanson's Elegy in Memory of Serge Koussevitzky (new to Europe); Isadore Freed's pleasant if negligible "Festival Overture," and the unfortunate Symphonic Ode by Aaron Copland. Unfortunate because it remains a slight warming-over of a much earlier piece.

The Edinburgh Festival of 1956 was further enriched, and enriched is just the word—by a concert, in Freemasons' Hall, of those eight Boston Symphony brass players who call themselves the Boston Brass Ensemble. Works of

B.C. 9/10/56 Boston Symphony Departs With Soviets Crying Encore

MOSCOW, Monday, Sept. 10 (AP)—The Boston Symphony Orchestra ended a triumphal four-day stand in the Soviet Union Sunday night and headed early today for Prague, Czechoslovakia, in six special planes.

It will be the first time in 25 years that an American orchestra will have given a concert in Czechoslovakia.

The orchestra is on a European tour. It is the first major Western group to play in the Soviet Union.

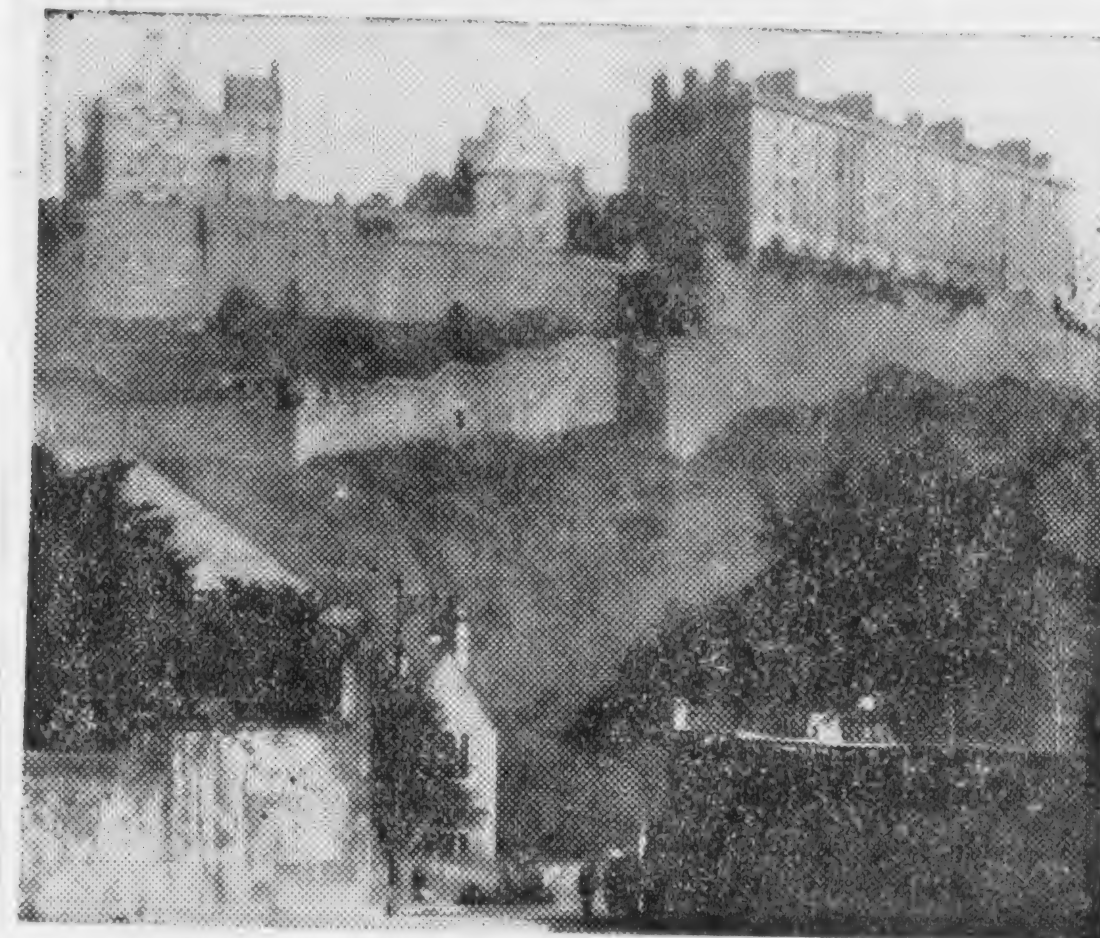
The 105-piece organization played two concerts in Moscow

Sunday. The first was led by guest conductor Pierre Monteux who was called back for one encore and set the audience to wild cheering by giving them two.

Charles Munch, the orchestra's conductor, said "Our experience in the Soviet Union has been unique. No words exist to express my feelings." He spoke at a farewell banquet sponsored in the orchestra's honor by the Soviet Ministry of Culture.

En Route to Moscow^{B.C.} 9/10/56 With Boston Symphony-XVI

Edinburgh: Monument To a Turbulent Past



EDINBURGH CASTLE—It keeps a stern eye on the Scots.

By CYRUS DURGIN

EDINBURGH, Scotland—What a powerful, austere and melodramatic-looking city is this capital of the Scots! Looks like a wonderfully old-fashioned backdrop for a play of action and strong emotions. Poised on its hills and cuddled in its valleys, with mountains and the broad Firth of Forth not far distant, Edinburgh is a monument to an imposing and often turbulent past.



This sense of the past is with you everywhere, starting with the stony grandeur of Edinburgh Castle, which seems from its craggy heights to keep a stern eye upon the behavior of its people.

So, from a little distance, does Calton Hill with its Burns Memorial and Nelson Column; so, from farther away does that flat-topped peak where the Round Table Knight's are supposed to lie, "Arthur's Seat."

84

The Scots are Celts, basically, and Celts are aggressively individualist. Their past has had glowing colors, but it also has been darkly stained with violence.

The rooms in Holyrood Palace once occupied by Mary Stuart are dark and full of shadows, and perhaps brood over their dusty secrets. That darkness is further symbolized in the massive buildings of Edinburgh, which have weathered into deep shades of gray.

A sand-blasting concern could make a fortune here, but more than likely it soon would be hustled out by grim-visaged spectres armed with daggers and claymores. The Scots have been meticulous in marking the scenes of historic events, and in erecting statues to the memory of their dead great.

You get the impression that the Scots past, and very likely the present, is not to be trifled with, least of all by sand-blasters. Be-

ware a people nourished on haggis!

★ ★ ★

I lunched upon haggis one day, and couldn't eat another thing until next morning. Made of liver, "lights" and farinaceous ingredients, plus what else only a native would know, haggis is as resistant as the Scots character.

That is extremely resistant. In theory, Scotland and England have been one for more than 300 years, but the Scots still have their ancient crown, and it glitters in its strong-room in Edinburgh Castle.

Oliver Cromwell and his puritanical destroyers made off with the English crown, but they never managed to swipe that of Robert Bruce.

I'm told that, today, effort goes on to re-create a Scots Parliament to take care of domestic affairs.

★ ★ ★

Despite the very heavy traffic in mid-city, the feverish commerce

along Princes and George streets, the double-decked buses and street cars, the locomotive toots from the railroad yards and the increasing number of television aerials, you do not think of Edinburgh as a contemporary city.

It is always a segment of the past that crowds in upon you. As you saunter through Edinburgh—though the locals hurry, you never do—you are not quite sure whether it is 1956 or many years ago.

The views, whether the grand, panoramic ones from and of Edinburgh Castle or Calton Hill, or the sudden, short-range glimpses of steps, arches, alleys and courtyards called "closes," all seem to be different sets of scenery for a long historical drama.

For some reason, what probably was Edinburgh's finest period—say the 100 years from 1750 to 1850, the years when she sheltered the writers and scientists great in her chronicles—this period is overshadowed by the earlier and rougher times of political struggle.

It does not take extraordinary imagination to hear the pipe and marching feet, see the banners and tartans of Bonnie Prince Charlie's army, approaching the Castle by moonlight in the foredoomed Stuart uprising of 1745.

Just as vivid to the romancing thought, in Holyrood Palace at the other end of the "Royal Mile," is the memory of that lovely and foolish and dishonest Queen, Mary Stuart. If her fabulous life had been invented by a screen writer in Hollywood, instead of having been lived as it was, few would believe it.

Mary Stuart is one of the darlings of Romance: Born a Scottish Princess, Queen of France when she was 16 and soon thereafter a widow; Queen of Scotland, the wife of that miserable scoundrel, Lord Darnley; three months after his still mysterious death the bride of another, but less wretched scoundrel, the Earl of Bothwell, and at 43, a headless corpse beside the block at Fotheringhay Castle. "So perish all enemies of Queen Elizabeth!"

★ ★ ★

There is something infinitely pathetic in a visit to her quarters in Holyrood Palace. Even when your ruminations are disturbed by the clattering heels of about 100 other visitors, for the rooms are filled with tourists like yourself. What Sean O'Casey called "purple dust" is all over this place, as it is wherever else royal figures have acted out their parts for the delectation of that enormous audience named Posterity.

In these dark, paneled rooms (they may have been bleakly gray in her time, for behind the paneling an older decorative scheme has been found) Mary Stuart lived, no doubt loved, slept, ate and supped.

Her private "supping room" is a tiny one in the tower corner, and from that room and a gay party one night, the Darnley crew dragged her Italian "secretary," David Rizzio, and left him running blood all over the floor by the door of the audience chamber, two rooms away. Well, a brass plate says that was the spot. As for the "supping room," the door is now closed and locked. The keyhole is big enough, however, to let you see that the room is now filled with modern steel filing cases, or some such.

★ ★ ★

This "purple dust" of royalty! Just a few yards away are the present royal state quarters, on view to the public when the

Queen and the Duke of Edinburgh are not in residence.

Very handsome, solid, imposing, and perhaps even comfortable, provided the beds are good and they bring along a proficient cook. But what an institutional, what a goldfish-bowl existence.

Perhaps, in his way, Edward Windsor was the wisest of the lot!

Come on! It's cocktail time. Down to the Cafe Royal or a martini, and thence to the evening's Edinburgh Festival performance.

BOSTON SYMPHONY HAILED IN MOSCOW

NYT 9/10/56
Receives Standing Ovation
and Plays 2 Encores After
First Concert in Capital

By WELLES HANGEN

Special to The New York Times.

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Observers who saw the Boston orchestra open Thursday in Leningrad said Saturday's outburst of acclaim in Moscow's packed Conservatory surpassed anything the orchestra had ever experienced.

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The excitement rose visibly as the orchestra moved into the Sixth Symphony by Walter Piston, whose work is practically unknown here. Real frenzy developed after Mr. Munch had led the musicians through Ravel's second "Daphnis et Chloe" Suite.

Rhythmic clapping broke out among 2,000 enthralled spectators when the Ravel work was completed. Two enormous bouquets were placed on the podium.

The white-haired conductor, who will be 65 years old on Sept. 26, took five bows at the conclusion of the scheduled program, but the audience refused to leave the hall. The orchestra then played two encores: the Adagio of Schumann's Symphony in C major and the last movement of Haydn's Symphony No. 102.

For ten minutes thereafter the hall was filled with shouts of "Bravo" and frantic cries of approval. In the balcony young music students stamped their feet and pounded their hands together, and their enthusiasm was quickly transmitted to occupants of orchestra seats.

Backstage, Mr. Munch, with a towel draped over his shoulders, received embraces and congratulations of the musical great of this country.

Dmitri Boris Kabalevsky, head of the Union of Soviet composers, greeted him warmly. David Oistrakh, Soviet violinist who toured the United States, crowded into the small room with his son Igor, also a violinist. Dmitri Shostakovich was in the hall but did not come backstage because of what one colleague called his "painful modesty."

Aram Katchaturian, famed Soviet Armenian composer, exclaimed "marvelous, marvelous!" repeatedly when asked what he thought of the performance. Other adjectives heard frequently were "incomparable," "fantastic," "unbelievable" and "sublime."

Saturday's audience included most of Moscow's diplomatic colony, who had received special invitations from Walter N. Walmsley, junior United States chargé d'affaires.

The orchestra, which arrived here Saturday morning by train from Leningrad, will give two concerts here Sunday under the direction of Pierre Monteux. They will leave Monday for Prague.

**SOVIETS ACCLAIM
BOSTON SYMPHONY**
NY 9/11/56
Moscow, Leningrad Critics
Unanimous in Praise of
Orchestra's 5 Concerts

Special to The New York Times.

MOSCOW, Sept. 10—The first reviews are now in and Soviet critics have proclaimed the Boston Symphony an unqualified success in its concerts here.

The orchestra, the first American symphonic ensemble to appear in the Soviet Union, concluded a five-concert tour here last night. The 105-man organization left this morning for Prague and the remainder of its whirlwind visit to Europe's major capitals.

Music critics in Leningrad, where the orchestra first played in this country, and Moscow

have described the American musicians' performance in superlatives. They expressed great interest in the organization of the orchestra and noted that the percussion and brass sections were separated, unlike Soviet orchestras. This practice, said a Soviet writer, "cannot but attract our attention for its acoustic virtues."

Both Leningrad and Moscow critics said there could be some difference of opinion so far as Conductor Charles Munch's interpretation of Beethoven was concerned in that the beauty of certain portions prevailed over "dramatic trends." They noted that "heroic, pathetic interpretation" was closer to Russian mood than the more dramatic French rendition of Mr. Munch.

Soviet critics found works by contemporary American composers Walter Piston, Paul Creston and Aaron Copland interesting but strange. They said that these works were almost unknown here.

"By and large it is good music," said a critic of a Moscow

newspaper, "testifying to considerable orchestral culture of American composers."

The Scherzo and Adagio from Piston's Sixth Symphony were described as "wonderful," and a Moscow critic said there was "much beautiful music" in Creston's Second Symphony. The critics found Copland less satisfying, at least on first hearing, because of what they called his "superficial orchestral effects."

Mr. Munch and guest director Pierre Monteux were treated with high regard by Soviet critics. Mr. Munch especially was praised for his "clearness and heartiness."

Triumphal Soviet Tour C.S. 9/10/56 Moscow Acclaims Boston Symphony

By Edmund Stevens

Special Correspondent of The Christian Science Monitor

Moscow

With a warm sense of fulfillment the members of the Boston Symphony Orchestra have boarded fleet Soviet Aeroflot planes for the six-hour haul to Prague. Both they and the Moscow music world will long remember their weekend in this capital.

Each of the three concerts the orchestra played here—one on Sept. 8 and two on Sept. 9—was the sort of triumph musicians dream about but seldom experience.

Throughout the performance listeners sat entranced, straining and concentrating every faculty so as not to miss a single strand in this richly woven carpet of sound.

Instant Attention

During brief pauses in the score, silence in the hall was utter and complete. But every number was followed by rafter-shaking applause.

The ovation reached its climax Sunday night, at the end of the program. A medley of handclapping, foot stamping, shouts of "bravo" and "bis" (even when applauding music lovers here employ Italian terms) would have made an American college football crowd seem lukewarm.

But when conductor Charles Munch, after several trips back to the podium from the wings, raised his baton for an encore, the racket ceased instantaneously.

"Fabulous" was the word orchestra members most frequently used to describe this audience reaction.

'Artistry' Praised

Muscovites, for their part, were lavish in their praise of the orchestra, using the Russian language's rich stock of superlatives. Most of the country's leading composers, music critics, and musicians were present and all seemed enthusiastic.

After the concert they came to a farewell reception for the orchestra where toasts and speeches were exchanged.

Famed violinist David Oistrakh, who played with the Boston Symphony during his American tour voiced "deep warmth and gratitude for such supreme musical artistry." Noted composer Aram Khachaturian declared the quality of playing was beyond verbal description, that every individual musician in the orchestra was a great virtuoso, and singled out one of the orchestra's two women, Doriot Anthony Dwyer, who plays first flute, for special mention.

Press notices were in similar terms. One rave reviewer in a Leningrad paper after concerts in that city previous to the Moscow stand likened the orchestra's performance to a "sculptured monument graven into the listener's consciousness."

While both in private and public there was only highest praise for the orchestra and its conductors, this writer did hear the program criticized.

One person asked, "Why so much Haydn? Twice in one day." Nor did the audience seem to care much for Aaron Copland's "Symphonic Ode."

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One person asked, "Why so much Haydn? Twice in one day." Nor did the audience seem to care much for Aaron Copland's "Symphonic Ode."

Omission Noticed

Several listeners voiced disappointment that, save for the Soviet anthem which the orchestra rendered with spine-tingling effect along with the "Star Spangled Banner" at the opening of each performance, there were no works by Russian composers.

Orchestra spokesman explained it was decided it would be presumptuous for foreigners to render Chaikovsky or Mussorgsky on their home ground.

From the moment they landed at Leningrad Airport until they took off for Prague, the entire company — 120 strong — were guests of the Soviet Ministry of Culture, with all expenses paid plus a generous fee in rubles so that each member found himself liberally supplied with pocket money.

They were likewise provided with efficient interpreters and guides. And in between concerts and rehearsals an intensive sightseeing program was laid on. At the same time those who wished to wander off on their own were free to do so.

The only disappointment voiced by visitors, apart from a complaint that the visit was all too brief, was they had no opportunity to play before top members of the Soviet Government.

BOSTON SYMPHONY HEADS FOR PRAGUE

By ROY ESSOYAN

MOSCOW, Monday, Sept. 10 (AP)—The Boston Symphony Orchestra ended a triumphal four-day stand in the Soviet Union Sunday night and headed early today for Prague, Czechoslovakia, in six special planes.

The orchestra is on a European tour. It is the first major western group to play in the Soviet Union.

The 105-piece organization played two concerts in Moscow Sunday. The first was led by guest conductor Pierre Monteux, who was called back for one encore and set the audience to wild cheering by giving them two.

Charles Munch, the orchestra's conductor, said in a statement "our experience in the Soviet Union has been unique. No words exist to express my feelings." He spoke at a farewell banquet sponsored in the orchestra's honor by the Soviet Ministry of Culture.

Other members of the orchestra said the ovations they received during two days in Leningrad and the last two days in Moscow were the warmest they had ever experienced.

The reaction of critics has been unanimously favorable.

The Soviet Union's musical elite, headed by composer Aram Khachaturian and violinist David Oistrakh, turned out for the farewell banquet.

Khachaturian said he looked forward to further musical exchanges between the Soviet Union and the United States. Oistrakh offered a toast to lasting friendship between the two countries.

BOSTON SYMPHONY ACHIEVES GREAT TRIUMPH IN PRAGUE

VIENNA, Sept. 11 (AP)—The Boston Symphony Orchestra scored a smash success in Prague's sold-out Smetana Hall tonight, Radio Prague reported.

The concert, featuring works by classical and contemporary American and European composers, was broadcast by the radio station. The orchestra was rewarded by thunderous applause.

The radio announcer said before the concert: "For days, music lovers in Czechoslovakia were talking of nothing else than the Boston orchestra."

The orchestra leaves Prague for Vienna tomorrow. Radio Prague said the concert was the first in 25 years performed by an American symphony orchestra in Czechoslovakia. The last previous was the New York Philharmonic under Arturo Toscanini.

Boston Symphony's Tour

Monteux Calls Red Fervor At Concerts 'Phenomenal'

By Alain de Lyrot

From the Herald Tribune Bureau
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PARIS, Sept. 11.—Pierre Monteux, the eighty-one-year-old guest conductor of the Boston Symphony Orchestra on its current European tour, today called the enthusiasm of Russian crowds at the orchestra's recent concerts in Moscow and Leningrad "phenomenal."

The Monteux, who flew here from Moscow today, said in an interview that seldom in his many years as a conductor had he seen such eager audiences. He said the concerts conducted by himself and Charles Munch, the orchestra's regular leader, had been booked solidly many months in advance.

Mr. Monteux said he had been almost unable to end the concert at Moscow's music conservatory as a crowd of 3,000 shouted and stamped for encore after encore. He added that 300 Russians followed him to his hotel to congratulate him.

The spry octogenarian told of his hopping around Europe, mostly by plane. He will conduct the Bostonians in Zurich,

Bern, Paris and London, and will lead the French Orchestre National Friday at the Besancon Music Festival before ending his tour.

Boston Symphony Scores Smash Hit

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The Boston group leaves Prague for Vienna tomorrow.

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En Route to Moscow

With Boston Symphony—XVIII

B.G. 9/12/56

Things Jumping In Copenhagen

By CYRUS DURGIN

COPENHAGEN, Denmark—For several hours now I've been whistling "Beautiful, Beautiful Copenhagen," that tune which Danny Kaye sang in the movie "Hans Christian Anderson."

No song could be more applicable to this gem of a city which is Denmark's capital. From the moment of



landing at the airport, Copenhagen seized my heart. Probably someone already has dubbed Copenhagen "a Paris of the north." Whether or no, I do so right now.

We of the Boston Symphony Orchestra party had come in from Prestwick, Scotland, via Scandinavian Airlines, in a silken-smooth flight on a day of warmth and golden sun. There were people there to welcome us. I do not know who they were, never shall, but the picture of them will remain in mind: smiling, waving and carrying Danish and American flags. A nice touch, and one much appreciated.

★ ★ ★

Forgive me, my friends in Ireland and Scotland, but I saw more attractive women in the bus ride from airport to Hotel Angleterre, than in all the time since I arrived in Europe. These Danes are handsome, open-faced and well set-up. They look smart, they are well-dressed and have an air of enterprise. They do not rush, but they are brisk.

Copenhagen is an old city, and portions of it luckily stress the fact.

But in a sense which one can feel yet only in part describe, Copenhagen is modern. It "feels" alive, chic, interested and interesting.

Not so much the lights and the contemporary look in some business sections, but a real air of sophistication and informal gaiety. A city of about 1,000,000 inhabitants (one-quarter of the entire

population of Denmark), Copenhagen is in all essentials a real "big town."

Once settled in a large room of the Hotel Angleterre, which was startlingly pleasant in the good taste of its modern decoration, I wanted to have a look at the Tivoli Gardens while there was plenty of daylight. The Orchestra was to play that evening in the new Music Hall in the Gardens.

What was it, 10 or a dozen short blocks of walking? Not far, anyway, but in those blocks I saw more smart shops, with more enticing goods than anywhere on this trip up to now. The economy of Denmark must be flourishing. These shops had a look of abundance.

A little more strolling, and an expanse of green indicated the Tivoli Gardens. A ticket costing

roughly nine cents took me through a gate and down a few stone steps.

Right there my eyes goggled and my mouth hung open. Never saw anything like it! A combination of Revere Beach and country garden! A large pool and fountains. Flowers everywhere, even in baskets suspended from tripods, with electric lights concealed in the baskets. Ducks in the pond. Little arbors here and there, with small tables and chairs. Little boskys, tree-shaded and shrub-concealed, where lovers might sit.

And all 'round the periphery, a dazzling sequence of restaurants, refreshment kiosks, band pavilions, dance hall, ferris wheel, Chinese pagoda, Oriental mosque or whatever, shooting gallery, puppet theater, and more mechanical amusement gadgets than I could identify, much less enumerate. All within the limits of a single park in a few city blocks! I had heard the Tivoli Gardens were unusual, but I was not prepared for this.

For more than 100 years these Gardens have been a source of beauty (in part, anyway) and of entertainment for Danes. They have been a private enterprise, run by a syndicate, and they must have made millions of kroner. (Figure that 10 kroner equal \$1.45.) The season now runs from about the beginning of May through the first week in September.

As I walked, it got dark, and what must literally be thousands of lights went on all over the Tivoli Gardens. All colors, all manner of designs, all over the place. Gaudy? Heavens yes, but gaudy in such a dazzling gaudiness that, paradoxically, it was anything but tawdry. Fabulous as the Tivoli Gardens appear by day, they are utterly fantastic under their illumination. Must be fairyland for youngsters. Certainly they are for this kid of 48.

Right across over there is the new music hall, opened just last May, where the Boston Symphony will be conducted by Pierre Monteux. Looks like one of those old, ginger-bready structures in New Orleans, but much bigger; its exterior walls dappled with many bright colors, chandeliers by the dozen along its galleries outside, and its main structural outlines indicated by bright lights.

Inside, the new hall is an example of architectural modernity at its best: streamlined but eye-pleasing, highly - decorated but charmingly so.

Acoustically the hall is very bright, as you note through Rossini's "L'Italiana in Algeri" Overture and Brahms' F Major Symphony. The Monteux way with the orchestra is relatively soft and mellow, but these acoustics are so keen that the strings have a good bit of the deep intensity they possessed in Koussevitzky's time.

Up in a special box, high on the left wall, sits the second reigning king I have seen in my life. He is Frederik IX, who, they say, cares much more for music than the king business. He is an amateur conductor, and a good one, as I am told later on by one of Denmark's leading musicians.

Denmark is an informal country, and its king evidently is an informal monarch. He comes in with just a small party which includes Queen Ingrid and their 16-year-old daughter. Dark and lean, he probably is in his '40s. He wears no uniform, no decorations, just a plain dark street suit. He carries a score of Brahms' Third Symphony, which he follows during the performance.

No national anthem is played, for that is not the custom in Denmark when the king is present.

The Orchestra rather wanted to play it, and the "Star Spangled Banner," but the word came that Frederik IX is fussy in his musical tastes, and that in the absence of advice as to just how he would like the anthem performed, it is best to omit it.

At the end, the packed house, which had risen silently for the king's entrance, but made no other demonstration, goes all out for Pierre Monteux and the Boston Symphony.

Scandinavian audiences have a way of clapping rhythmically when they are very pleased: "Clap-clap! Clap-clap!" Tonight they clap-clap, and then they stamp-stamp, and then they cheer.

Bouquets are brought out. Mr. Monteux presents one to Doriot Anthony Dwyer, first flute, another to Olivia Luetcke, second harp, and a third, of red and white roses, the Danish colors, to a native son, violinist Einar Hansen.

Now to a luscious and not overly expensive supper at the the Wivex Terrace, and so to bed at the Angleterre. Verily, verily, Beautiful, Beautiful Copenhagen!



RECEIVES RUSSIAN FLOWERS—Conductor Charles Munch receives bouquet prior to the concert of the Boston Symphony Orchestra in the Leningrad Philharmonic Hall on Sept. 7. Presenting the flowers is Ilya Schpilberg, concert master of the Leningrad Philharmonic. Thomas D. Perry (facing camera), manager of the Boston Symphony, holds a bouquet while woman at left acts as interpreter for the presentation.

Edinburgh Visited

Boston Symphony Players on Tour



Musicians' Holiday . . .

Charmed by the bagpipes and full regalia of Pipe Major James McNicol in Edinburgh Castle, four members of the Boston Symphony get some pointers on Scotland's traditional instrument.

Left to right are Harry Ellis Dickson, violinist; Major McNicol; Jacobus Langendoen, cellist; Rolland Tapley and Victor Manu-sevitch, violinists.



RECEIVES RUSSIAN FLOWERS—Conductor Charles Munch receives Russian prize to the concert of the Boston Symphony Orchestra in the Leningrad Philharmonic Hall on Sept. 2. Presenting the flowers is Hux Froberg, concert master of the Leningrad Philharmonic. Thomas U. Perry (facing camera), manager of the Boston Symphony, holds a bouquet while woman at left acts as interpreter for the presentation.

Edinburgh Visited

Boston Symphony Players on Tour



Musicians' Holiday . . .

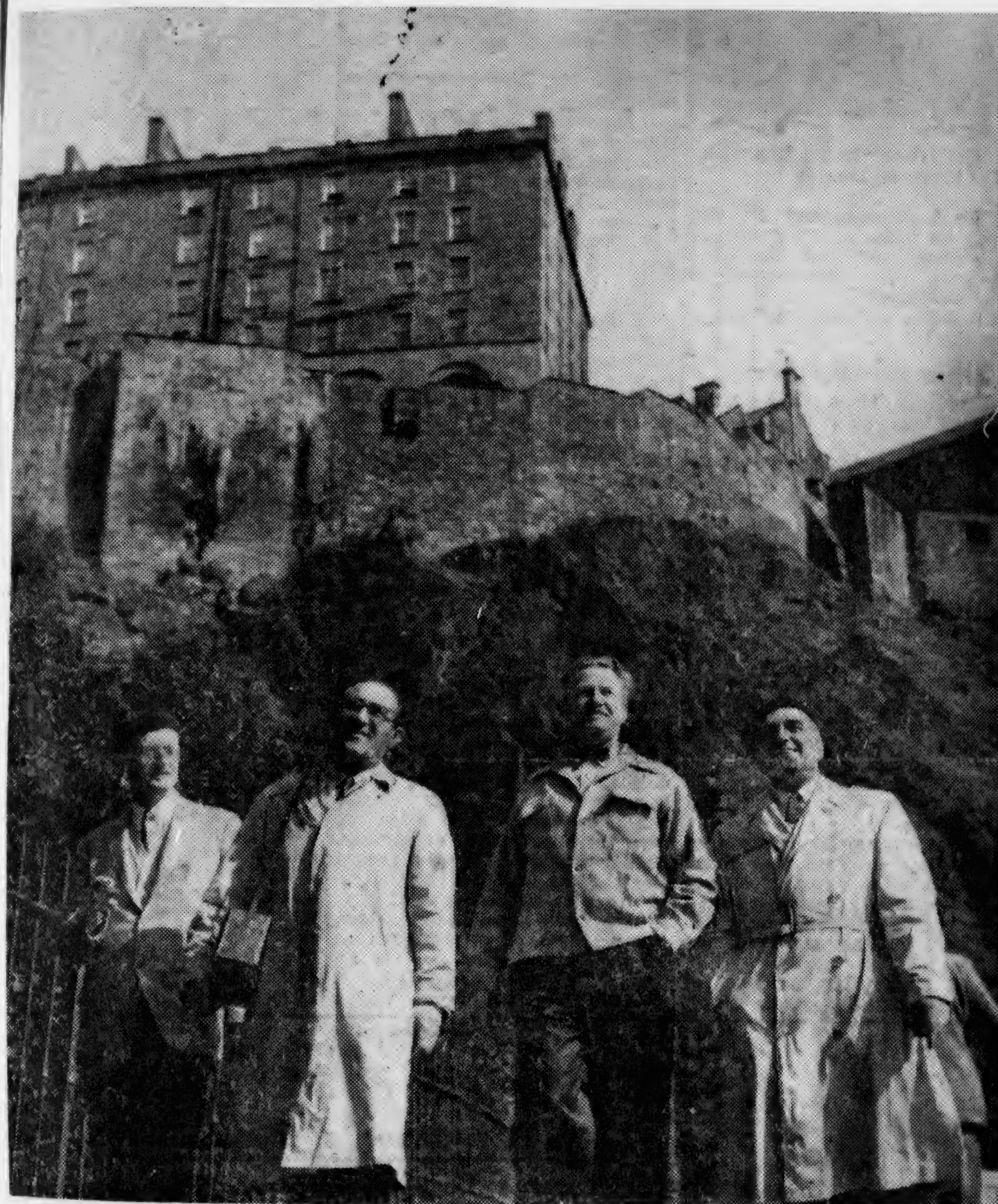
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... A Wee Bit o' Heather

In a nook of Edinburgh Castle wall, Boston Symphony players found this flower seller with a basketful of white-heather nosegays. They could not resist her wares.



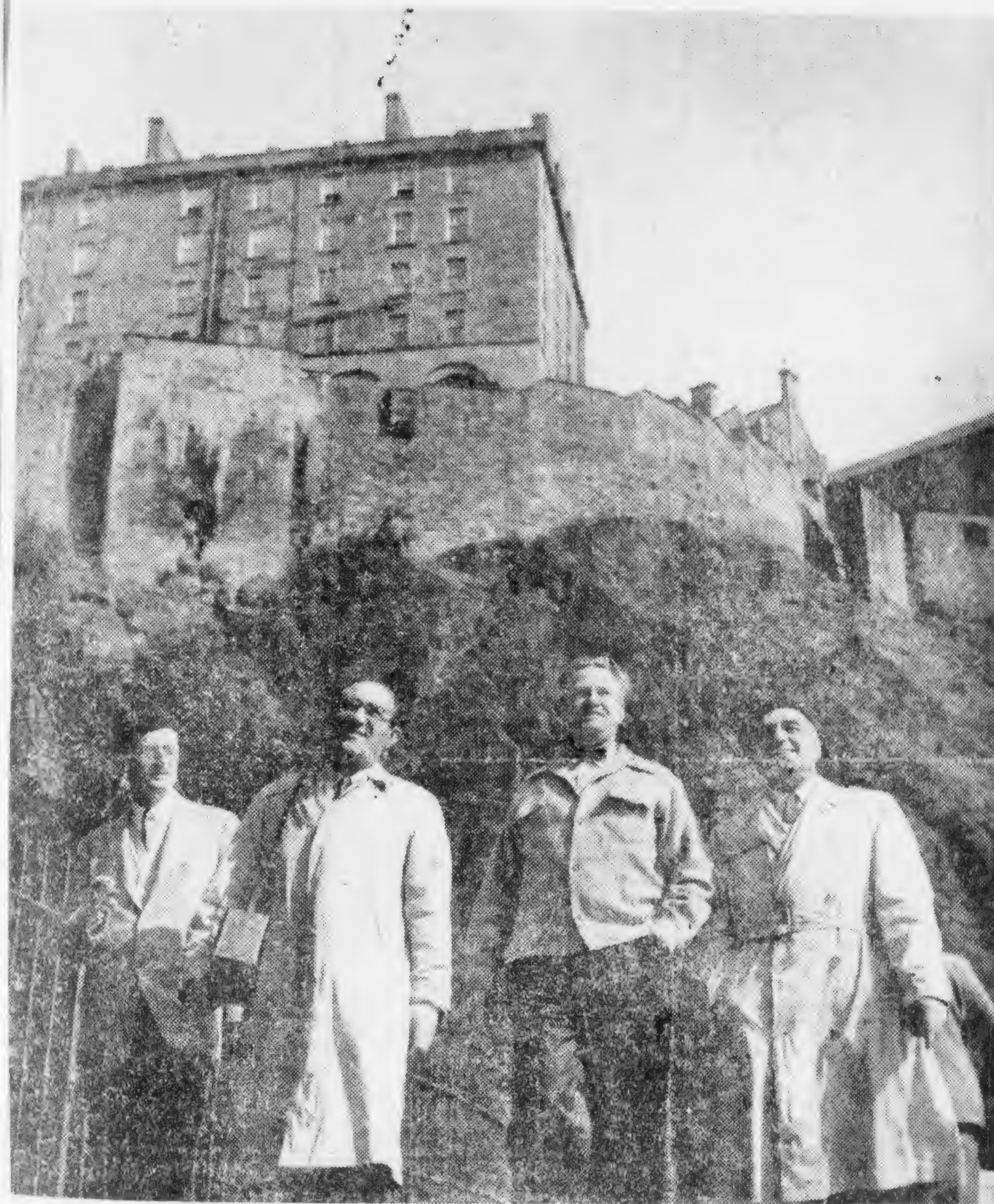
... Taking Notes on Edinburgh

Leaving Edinburgh Castle, Boston Symphony members stride on to see other sights in this ancient capital city. They left Boston Aug. 14 and are expected back Oct. 2 after a flying tour of European cities that has taken them as far as Moscow, where they received a tumultuous welcome.



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Music to Soothe Nations

To the Editor of The Herald:

Music seems one of the very few things the peoples of the world have in absolute common and on which there is no division into isms.

This is borne out by the manner in which our Boston Symphony Orchestra is being acclaimed in the various foreign countries it is visiting. Music is a sort of international language appreciated by all races of people.

International cultural exchange presentations in music, sports, arts, industrial exhibitions, fairs, etc. could do more good to cement good international relations than several car loads of roving ambassadors.

Agencies should be set up in all the countries of the world to finance and foster the exchange of cultural projects. The costs would be very insignificant in comparison to the general international good will that could be generated among the nations of the world. Such undertakings can very quickly help to dissipate the suspicions and hatreds that have been pent up during the past several years of hot and cold wars. The Boston Symphony Orchestra as our present roving ambassador of good will has strongly indicated the beneficial forces that can be exerted towards these ends.

S. RAYMOND SMEDILE,
Boston.

Musical Diplomats

TWO COMMUNIST countries, Russia and Yugoslavia, were soothed with American music last week.

The Yugos and Russians were beguiled and propagandized—artistically, at least—by the American Ballet Theater in Belgrade and the Boston Symphony in Moscow.

Both groups put emphasis on American works.

The Ballet Theater's "Rodeo" was well received in Belgrade despite its typically American cow-range setting.

Russian critics were unanimous in their praise of the Symphony's performance of American works by Aaron Copland, Walter Piston and Paul Creston.

This is one way to get to the people of Communist countries, who are pretty much like people anywhere else and are not to be confused with their Red bosses.

It is in line with President Eisenhower's belief that "every possible chink in the Iron Curtain" must be widened so as to foster people-to-people understanding as the "truest path" to peace.

This is powerful diplomacy. We hope to see more of it.

En Route to Moscow With Boston Symphony—XIX

Quiet Beauty In Norway

By CYRUS DURGIN

OSLO, Norway—Quiet Day in the City on the Fjord:

This is rest day for the Boston Symphony Orchestra, after nine concerts in nine days, seven rehearsals and travel from Cork to Dublin to Edinburgh to Copenhagen to Oslo. It is Sunday, and nicely warm and clear.



Norway's capital shines bright and clean under the sun. All day to go sight-seeing, and that will be about it for Oslo is closed tight is a drum on the sabbath. In fact you can't get anything in the way of potables but beer or wine from 7 Saturday evening until Monday at 3.

At home in Boston this is the middle day of the Labor Day week-end. So, accordingly, to labor at the portable typewriter for this peripatetic Recording Angel. Clickety-clack, clickety-clack from breakfast until 2:30. Pieces finished, addressed and in the mail. Down to lunch, and then out upon the town.

★ ★ ★

There is a lot of water in the vicinity of Oslo, which is a city of about 500,000. Some pretty good-sized ships come all the way up the fjord, and the harborside is an engaging place to stroll.

Commercial ships tied up here, and one, an impressive sight, up in floating drydock. Brazilian sailors are in town (looking strangely unhappy. I thought, at all the peace and quiet), and over there looks like what may be their ship. Might have been a fairly old-fashioned passenger craft, painted gray, lightly armed and commissioned. Belching black smoke from one of her stacks, too. What a business in port! No U.S.N. skipper would tolerate that.

Down to a small pier and a tiny ferry, to take you in 10 minutes across to a little resort area and some interesting museums. The ship Fram, in which Nansen, Amundsen and others went farther north and farther south than any other vessel, is set in concrete under a suitable shelter. What a rugged ship!

Not far away is the actual and genuine Kon-Tiki raft, which drifted out of Chilean waters across the Pacific in 1947.

It looks frail and battered. Its huge foundation logs of balsa

well-rotted at the ends, and the framing timbers of the sides full of long cracks. To think that the too-well ventilated hut, topside, covered only with small branches and big leaves, was the only shelter for those intrepid adventurers for so many days!

★ ★ ★

A few minutes more walking and you come to a white-walled structure, stark and primitive but very striking in design. In here are three very special ships, Viking burial ships going back to about 800 and 900 AD. They were found in huge burial mounds in different places well down the long Oslo Fjord. Two of them have been restored, and they give you an idea of the extraordinary skill of the Vikings who built these ships, of a type which Leif Ericson sailed across the Atlantic long before Columbus.

94 98

They are broad-beamed, comparatively flat-bottomed, but extraordinarily graceful in the curve of their hulls. Each ship had contained the body of some chieftain—one, evidently, a young queen—those of servants and animals, and various possessions essential to an after-life. The ships were taken to ground near water, covered with clay rock and soil into huge burial mounds.

There they rested for centuries, more or less preserved by the blue clay, until 1867, when the first of them was unearthed.

The Norse talent for sailing, represented in those Viking ships, is to be seen today, live and vigorous, in the boat handling of the small craft in Oslo Harbor. This, and the fjord, are filled with sailing boats, mostly of marconi rig, with mainsail booms set a little

higher, I thought, than they do in New England craft.

There is a lot of traffic in this narrow space through which the ferry makes her way back to the pier by the handsome new City Hall, but each skipper makes his way without fuss or mishap.

★ ★ ★

From the sea level up a few thousand feet is quick and simple in Oslo, more or less ringed on three sides by heights. A slick, modern new tram, subway at the start, elevated at the finish, will take you from the station by the National Theatre out and up some seven miles to Frogneret. All this for less than 17 cents!

At Frogneret there is a restaurant with a glorious panorama of Oslo and the adjacent bays, which in the rosy, falling light of sunset are perhaps even more beautiful than in full day. Far down below the lights twinkle on, and the shoulder of the mountain, to the right, is black against the green-yellow of the horizon sky.

This place in Winter is a warm snug for skiers, for there is a long, high jump a few hundred yards away. The dining rooms here have big double-flued fireplaces. Must be wonderful to

come in here out of cold and snow for a sip and a bite!

While waiting for the wiener schnitzel to appear, you think back with a smile to the young man who had taxed you out to that amazing park which was the work of the sculptor Wiegeland. The young man was back in Norway waiting to return to his job in the United States on a permanent quota basis.

When these astonishingly beautiful nude statues and groups had been put up in the Wiegeland Sculpture Park, he had been a student in Oslo. He and some of his friends, as a prank, went out one night and painted clothes on the sculpture—and were caught by the police. Luckily the paint was only water color, and the superbly vital work of Wiegeland was not damaged.

But those students, very properly, spent the next day or two

washing the statues to absolute cleanliness.

This whole park was the conception of Wiegeland—who designed the sculptured groups—including the magnificent "Tree of Life" and "Wheel of Life," the bridge that holds most of the bronzes, the wrought iron gates, the great fountain and even the mosaics of the terraces. As the crowning touch, Wiegeland directed the carving of a great monolith, from a solid block of stone set up on the spot, a symbolic "Struggle for Life."

Now it is late, and drowsiness closes in. Down the mountain to town. Tomorrow you must be up for the takeoff to Stockholm.

Hub Symphony^{BP 9/15/36} Orchestra Gains Praise of Pravda

MOSCOW, Sept. 14 (AP)—Pravda praised the Boston Symphony Orchestra to the skies today.

The Communist party organ described the orchestra's visit as an "outstanding success" and expressed the gratitude of the Soviet people for the "genuine pleasure" it gave them. These accolades, first official expressions concerning the symphony's performances here and in Leningrad, echoed the informal but enthusiastic acclaim of music critics.

The Pravda article was written by Dmitri Kabalevsky, Soviet composer and critic.

"Our Boston guests have done a good thing to show us so much modern music," he wrote. "We should thank

them for it because it has to be admitted new American music is inadequately known to broad circles of our music lovers."

"First Class Musicians"

He called members of the orchestra "first class musicians who are artists and virtuosos in the full sense of the term" and said the orchestra as a whole was "a rarely harmonious ensemble."

"It is a genuinely artistic body which has achieved such a high degree of skill that any technical difficulties cease to exist for it and all attention is directed at solution of artistic tasks; when in the most powerful and strong passages the music sounds just as expressive as in the most delicate ones bordering on a barely audible whisper; when the hues of performance are refined to a point usually encountered only in chamber ensembles."

He called Conductor Charles Munch an "artist and a man full of profound and sincere feeling, possessing a powerful intellect and an amazing young soul."

Symphony Loves Copenhagen But Trips on Royal Protocol

By RUDOLPH ELIE, JR.

HELSINKI (By mail)—If anybody comes up to me in the next few weeks and asks me what I think of Copenhagen, Oslo, Stockholm and Helsinki, my reply, I am afraid, will be, "Hunh?"

The reason for this, as was perhaps indicated in the previous thrilling installment, is that I can't seem to remember which is which due to the fact we shot through them like puffed rice out of a cannon. All I can remember is that Copenhagen is the only

one of the four I really want to go back to, and for the very simpleton reason that in Copenhagen I can stand on the corner watching all the girls go by and thoroughly enjoy myself for hours. The Danish girls, upon my word, are the most consistently pretty girls I ever saw anywhere.

They are not bad in Oslo or in Stockholm, and all of them in Scandinavia as one member of the orchestra put it, deserve at the very least a stamp from the pure food and drug administration (for a wholesomer looking corps of young women could not be imagined). But in Copenhagen? The plenitude of pulchritude is positively paralyzing.

Yet while pulchritude may pall (or may it?), the capacity for humor, for gayety, for sheer joie de vivre aptly combined with seriousness of purpose and straightforward rectitude, may not. And this the Danes seem to have in extraordinary abundance. They seem to me, in the briefest possible contact, to be a whole people, at once busy, industrious, purposeful, liberal, rational, and yet with a flair for comedy, for the natural expression of humane fun.

Tivoli Gardens

Their Tivoli Gardens, for example, is a natural consequence of this. The prototype of pleasure gardens everywhere, this is a 50 or so acre tract in the heart of a city of some million persons 250,000 of them equipped with bicycles and boundless energy. But it is no Revere Beach, although it features ferris wheels, dodgem's dance halls and various other pleasures of the sort. Yet it also provides the most charming pantomime shows, outdoor concerts, splendid restau-

rants—and the hall in which the Boston Symphony made its debut. It was a little like finding Symphony Hall and Locke-Ober's in Paragon Park both hung with gay festoons of lights. (The 'Locke-Ober's' in question was La Belle Terrasse, a handsome place with crystal chandeliers and an onion soup to drive an American mad, and here were hordes of smart Danes in evening clothes gabbling noisily in vivid contrast to the Irish and Scots, who dine in silence).

The concert—and this sort of a report, it is now clear, is going to be monotonous—was a staggering success. The Danes love music and love to express their appreciation for it. And this they did after each work on Pierre Monteux's program, a dismal example of program making if there ever was one. At the end, however, they rose and began clapping in rhythm in an ovation that continued for ten minutes while attendants trooped onto the stage with vast bouquets of flowers.

Not lacking in presence of mind, to say the least, Mr. Monteux, an octogenarian cavalier, presented one to Doriot Anthony Dwyer, the orchestra's first flutist, and the other to Olivia Luetke, the second harp of the orchestra. Yet this wasn't all. For a third bouquet was presented as a sentimental tribute to Einar Hansen, a Danish-born violinist in the orchestra. Still the applause continued until bewildered, the men followed Mr. Monteux off the stage.

Royal Protocol

It seems they shouldn't have done it, but no one had tipped them off the King was supposed to be the first to leave. He sat throughout the concert in the royal box to the left of the stage with the Queen and the 16-year-old princess, his nose buried in the scores of the music. He is a very accomplished conductor himself, they say, and to judge by his applause he was stunned by the orchestra's performance.

There was another slight error in protocol, too, when the royal family took its place in the box. The audience rose and faced him, and the orchestra was supposed

to face him, too. It stood, to be sure, but didn't face the king. Then, when Mr. Monteux ap-

peared, he made a long low bow to the king. Unfortunately, the king was in the other direction. But it didn't bother anyone. In fact, I got to talking with a Dane on the way out and he said the king couldn't have cared less. He's what you in America," he said, speaking — as so many Danes do—perfect English, "call a good guy."

So far as I'm concerned all Danes are good guys — and they've got a city there that the men of the orchestra won't forget in a good many years.

U. S. SYMPHONY'S VISIT GIVES RUSSIANS WHAT THEY WANT

NYT 9/16/54

People Get Music—and Government Gets Advantages at Home and Abroad

By WILLIAM J. JORDEN

Special to The New York Times.

MOSCOW, Sept. 15—For a few magic hours this week Russians and Americans were tuned in on the same wavelength.

This unaccustomed rapport between the two peoples took place in Leningrad and then in Moscow. The catalyst that brought them together was great music; the occasion, the visit of Boston's famous Symphony Orchestra to the Soviet Union.

The reception given the American musicians by their Russian audiences was tumultuous. Concert halls in Russia's two leading cities rang with applause and the usual musical accolade of "bravo." The Boston Orchestra, used to playing only its scheduled program, responded with encores. The applause continued until the orchestra left the hall.

Real Acclaim

Clearly the response of the Russians to this first visit to the Soviet Union by a major Western orchestra was much more than politeness. Hard-boiled and competent Soviet music critics wrote in their newspapers of the "masterly virtuosity," "irreproachable precision" and "rare beauty" of the American organization and its work. These criticisms were fully as effusive and as honest as the descriptions in the United States of the play-

Is there any important meaning to be found in this visit of one of America's finest artistic groups to the Soviet Union and in the warmly appreciative reaction it created here?

For many years, and especially since the mid-Nineteen Thirties, the Soviet Union has lagged behind the rest of the world in its cultural contacts with other nations. Of course, the average Russian, dependent as he is for information on a press and radio carefully controlled by the Government, could be only vaguely aware of athletic, artistic and technological activities in the outside world. Still he could hardly escape knowing that the Soviet Union was not taking part in such activities and that Moscow was not in the same league as a world capital or metropolis with New York or Washington, London, Paris, Rome or almost any other major city.

By inviting a famous American orchestra to perform here and by sending Soviet artists abroad—indeed, with the whole steadily accelerating cultural exchange program—the Soviet Union's leaders are improving their standing in the eyes of their own people. Over a period of



Burck in The Chicago Sun-Times

time the people can be expected to feel they no longer are being isolated from contact with the best of other countries.

At the same time, there can be little doubt that Soviet standing in the world has been raised by the relaxation of the ban on travel and contacts, especially in the cultural sphere. By permitting its best artists to travel abroad and win the praise of foreign audiences, the Soviet Union also is boosting its prestige not only in the world at large but at home as well.

Toward Peace

It would be unfair to exclude the possibility, too, that the Communist leaders are sincere in their desire for peace and that they feel better relations in cultural and other fields serve to promote relaxation of tension. They have made it clear, of course, that in continuing competition with capital-

ism, whether in peace or otherwise, they expect to win.

This is all only a suggestion as to what communism's leaders may have in mind in tolerating and even encouraging visits like that of the Boston Symphony. They may have other quite different ideas. Nor is it certain at all that increased cultural contact with the West will serve all or any of their ends.

By demonstrating their capabilities and above all their goodwill in sending the best musical, academic, engineering and other talents, the United States and other nations of the West may in the long run exert a tremendous influence on the thinking people here. Only the faint at heart, lacking any confidence in what their own culture has to offer, would decline the opportunity for contact and comparison which now seems to be opening up.

94 104

NY 9/16/54

Rainy Season in Scotland No Obstacle To the Boston Symphony's Success

By STEPHEN WILLIAMS

EDINBURGH'S tenth international festival, the opening of which was graced by the presence of Queen Elizabeth, has proved its most successful, artistically and financially. It also has been its wettest.

"Best sellers" this year have included the five concerts by the Boston Symphony, the season by the Sadler's Wells Ballet (all Britain is ballet-drunk these days) and the performances of "The Magic Flute" by the Hamburg State Opera.

The Boston Symphony has lifted critics and public to a plane of reckless rapture. "Never heard anything like it" has been a common remark after each concert as we fought for our umbrellas, mackintoshes and overshoes before plunging once more into the blinding rains.

More than one critic pronounced it to be the finest orchestra in existence, and most agreed that it played better than the New York Philharmonic-Symphony last year. The Manchester Guardian even mentioned several other world-famous orchestras and proceeded to demonstrate how superior the Boston was, and why.

Charles Munch and Pierre Monteux offered us a provocative contrast in conducting. Munch, we felt, was very much the showman, demonstrating the virtuosity of a magnificent creation. "Come, challenge us," he seemed to say. "Ask for the impossible and see how easily we perform it."

Monteux, on the other hand, adopted a style less exciting and seemed more deeply concerned with the spirit and marrow of the music itself, following tradition where tradition was right even if, by doing so, he gave us no surprises. Adverse criticism was aimed chiefly at the brass

"They ought to listen to some of Britain's crack brass bands," said a Scottish conductor to me.

The Hamburg State Opera has been handicapped by the British audience's obstinacy in liking what it knows and avoiding what it doesn't. Hence, full houses for "The Magic Flute," but only moderate attendances at Cornelius' "The Barber of Baghdad" and Stravinsky's "Oedipus" and "Mavra."

But the blame is not entirely the audience's. Even with embarrassingly long intervals, the Cornelius and Stravinsky performances could not be stretched till much later than 9 o'clock; and the Briton—particularly the North Briton—likes a full evening's value for his money. Also, these works lack the universality of really great opera.

Sir Thomas Beecham conducted a week of concerts, his programs including an overture "Edinburgh," specially written for the tenth festival by Sir Arthur Bliss, Master of the Queen's Musick, and conducted by the composer. It is a lively work in true festival spirit.

The Scottish National Orchestra, the B. B. C. Scottish Orchestra, the National Youth Orchestra of Great Britain and the Vienna Hofmusikkapelle also gave concerts, and each day—often twice a day—there were instrumental and vocal recitals in the Freemasons' Hall.

Bach Series

Outstanding among these were the Bach recitals by Rosalyn Tureck. Here was music delivered with a full heart and a clear head. Wisely she did not attempt to make the modern piano sound like a harpsichord but reveled in its full tone to give ever-increasing point and power to Bach's intricate patterns.

The present fanatical cult for Mozart in Britain (it was Handel in the nineteenth century) has

caused Bach to recede slightly in our minds. Recitals like this, full of obvious affection as well as scholarship, may help to bring him nearer to us again.

Two events bothered native critics: "The Miraculous Mandarin," a ballet danced by the Sadler's Wells Company to music by Béla Bartók, and telling an "obscene and disgusting" story of an underworld in which prostitutes decoyed men to their deaths; and the After Dinner Opera Company from America presenting Meyer Kupferman's "In a Garden," Mark Bucci's "Sweet Betsy from Pike" and Theodore Chanler's "The Pot of Fat."

Some rather rude remarks were made about these operas and their performers. "The Pot of Fat," telling of the marriage of a cat and mouse, was received more cordially than the other two, but it was the general opinion that such works failed to flourish when transplanted outside America.

These, however, were spots on the sun—or perhaps, recalling the weather, it would be fitter to call them unusually murky rainclouds. In nearly all other respects this festival was a splendid crown to ten years of achievement.



(Boston Globe-United Press Telephoto)

SOVIET FANS BUNCH ON MUNCH—Just like American teen-agers, autograph hounds at Prague, Czechoslovakia, crowd around Boston Symphony Conductor Charles Munch after the orchestra's wildly-cheered performance in the Red capital. (See Globe Music Critic Cyrus Durgin's report of the touring symphony Page 21.)

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Touring Europe With Boston Symphony—XX

Concerts in Russia Fine for All---Munch

BC 9/19/54

By CYRUS DURGIN

STOCKHOLM, Sweden—As the first shall be last, vice versa, etc., the Globe's Wandering Boy did not get settled at Stockholm's Grand Hotel until quite late in the afternoon. The Boston Symphony's Flight One from Oslo turned out to be a good deal less than Arrival No. 1, for the plane was one coming from New York, and was late.



DURGIN

Furthermore, the Grand reception desk proved a babble of irate words, for reservations had gone wrong in some several cases. But eventually everyone got under cover somewhere.

★ ★ ★

Not much time was left to see the sights of this Venice of the North, a sprawling city of 1,000,000 with its bridges, massive buildings, boulevards and quays. No time next day, either, for we had to be up at 6:30 to take plane for Finland's capital, Helsinki, the last stop before the jump into Russia.

So all this column can tell you about Stockholm is that it is a teeming city, that the taxicabs wear little white flags forward on the hoods, that you can get a fair dry martini at the Grand Hotel's glass-fronted bar and veranda which overlooks one of the quays; that the concert hall, built in 1926, is acoustically very bright, and a fascinating decorative combination of classic revival and Swedish modern; that the U. S. Embassy is a handsome, ultra-modern glassy job, and that a lavish party was thrown there after the concert.

The whole Boston Symphony and conductor Charles Munch—who had roused a Swedish audience to stand and clap their hands off—were invited.

Plenty of people and lively conversation, plenty of chance to wander about (and no stuffy, social-secretary placement of you at a table from whence you could not escape without being rude), plenty of refreshments. Full marks

for the Stockholm Embassy on the side of lively hospitality.

Incidental Intelligence: Item—Charles Munch and a small party enjoyed a fine day's boat ride down and back in the Oslo Fjord, a trip that must have been nicely relaxing after the strenuous work of the nine days previous.

Munch looked healthy and happy when I met him next morning at the airport and chatted briefly before we boarded the plane for Stockholm. "Are you going all the way to Russia with us?" he asked, and beamed with pleasure when I said yes.

"I believe these concerts in Russia will be a fine thing for them and for our country," he added, quite logically.

Item—Seen upon a street in Oslo: A mastiff dog with the name "Ike" upon its collar. Owner registered as at U.S. Embassy.

Item—Joseph De Pasquale, first viola, entered a barber shop to get his hair trimmed, and was approached by a woman. "No thank you, no manicure," said Joe, thinking of the custom in American barber shops. "But I am the barber," said the woman firmly, and Joe obediently sat in the chair. He got a good haircut, too. I'd never heard of a woman barber before. Have you?

Item—Norway is the most



NATIVE SON HONORED—Einar Hansen, Boston Symphony violinist, is greeted by relatives in Copenhagen. They hold poster announcing concert in Denmark capital.

socialist state in northern Europe, says an inhabitant born and bred there, and who speaks excellent English. He thinks the Norwegians may likely end up with a form of classic communism, the real Karl Marx variety as differentiated from that recognized in Russia.

★ ★ ★

Item—Why can't we get, in Boston, raw herring so good as the ones I've eaten here? Marinated in mild vinegar, with onions, bay leaf, whole peppercorns and served with what must be either chopped chives or chopped onion tops, they are delicious. But so delicious!

Item—Akkavit runs a close second to a dry martini as an appetite raiser at dinner. It comes in the bottle right from the refrigerator, and you drink it neat, savoring the taste of caraway. Two are plenty, especially if you follow the Norse custom of later drinking beer with your food.

Item—The first impression of Stockholm from the air is warmth.

That is because most of the houses at the edges of the city have red tile roofs and buff-colored walls.

Item—After several days and nights of one night stands and long-distance traveling by air, you start to play a mental game when you wake up in the morning.

You ask yourself: "Where the dickens am I, where was I last night, and where shall I be tonight?" Usually takes a minute to find the answers.

The human mind is not geared, I think, for ready accommodation to so much change. Or is it just a case of a feller's getting on into middle age?

Item—Unofficial word from an official source at an embassy party: The Boston Symphony likely will receive super-red carpet treatment from its host in Russia: The government of the USSR.

Goodbye until tomorrow.

Tourin Co

By Al Capp

HERMAN
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TO ITS

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Touring Europe BG 9/19/54 With Boston Symphony—XXI



WELCOMED TO FINLAND—U.S. Ambassador John D. Hickerson, left, greets Conductor Munch, right, in Helsinki.

A Chance Meeting With Jean Sibelius

By CYRUS DURGIN

HELSINKI, Finland—Helsinki, the northernmost point of the Boston Symphony Orchestra's tour, is a study in strong contrasts.

The capital of Finland is a city of 500,000, only fair-sized as such things go, but a real hive of business, from the docks to the market-place.



DURGIN

Architecturally Helsinki contains a good bit of nearly everything, from the amiably antique hostel where I spent a night, to the late Eliel Saarinen's famed and round arch-modern railroad station, to the new housing blocks and the super-duper Palace Hotel.

The obvious transition from old to modern is visible, also, in the modes of transportation, which include quaint street cars, elderly motor vehicles (I glimpsed a model A Ford touring car and a Reo sedan), and slick little new cars. There are quite a number, I believe, of Russian autos, very natural since the U.S.S.R. is Finland's immediate neighbor.

★ ★ ★

Finland is a nation that has had to come from behind. She has had her troubles, plenty of them, and progress must be on a pay-as-you-go basis. The urge to modernity is here, as it is in varying degree in every country visited thus far.

The Finns, as we all know from past experience, are extremely hard-working and honest people. They pay their debts first and acquire new conveniences later.

★ ★ ★

About 300 of them turned out for the Boston Symphony's Helsinki concert. Once again, because of the expense of transportation across the Atlantic, a huge auditorium had to be used to get the required box office take. So the orchestra played not in the smaller University Festival Hall, usual for orchestral music, but in the "A Messuhalli," which, being translated, means Fair Trade Hall A, normally an exposition auditorium.

It is vast, the orchestra are placed midway along one long wall, and the seats are plain, hard wooden benches, with no back but a slat shoulder-blades high. The acoustics are poor, despite the small curved baffle behind the musicians, and there are several echoes.

Nonetheless, Munch conducted ardently, the orchestra did their best, the crowd clapped and cheered, and bouquets were numerous.

The head of state, President Kekkonen, and his lady were there, in two armchairs directly before the stage in the broad aisle leading to it. Not good seats, as we would think, for a big orchestra, but the best for conspicuous and ceremonial placement.

After the concert, 10 minutes at a traveling Finnish circus under a tent put up near the A Messuhalli. Marvelous woman juggler who can balance sticks and twirl plates in an incredible Rube Goldberg style. There's a quick-change musician, too, who does imitations from gypsy to hot jazz, playing a different instrument each time.

Thence to the little bar of the Hotel Kamp, the only modern thing about this relic of distant and more spacious days. There one asks for something expressly Finnish, and tastes two. The first is that liqueur made from wild berries grown above the Arctic circle, reddish-colored, nicely flavored, but far too sweet. More to an American's taste is Jaloivinaa, in English "noble spirit." Not so noble, but call it muscular.

The British-born radio man now working in Helsinki, sitting adjacent, sends a thrill of horror up your spine when he calmly remarks Jaloivinaa is made of wood alcohol. In an instant you see the flicker of grin, and at that point the barman explains.

It is ethyl alcohol, all right, but it is distilled from cellulose waste products. To this is added a one-third part of French cask brandy, sugar, color and flavoring, plus water to dilute. It's popular because it's cheap. I can testify it's better than moonshine or poteen. Furthermore, it's legal.

★ ★ ★

From a young music critic, I learn something about the elder statesman of all composers today, Jean Sibelius. He is now 90, and never leaves his home at Jarvenpaa, about 25 miles north of Helsinki. (One of his daughters had been present at the concert, however.)

Do Finns believe Sibelius has written an Eighth Symphony? This is a lively question in American music circles.

"No one knows for sure, except the Sibelius household and possibly a close friend or two," comes the answer. "But we have heard this:

"During an air raid of the last war, conductor Martti Simila was staying at the house in Jarvenpaa. He later said that Sibelius, when the raid began, asked one of his sons-in-law to bring down from upstairs, something which proved to be a thick pile of music manuscript. Of course we do not know that this is the Eighth Symphony, but there is the possibility.

"Sibelius has not published anything new since 1928. For 30 years or more, he has had the shakes, badly; it is very difficult for him to write, and he has had no one to take musical dictation from him. But some people are anxious to have all his manuscripts micro-filmed as soon as possible; it is known that he has become increasingly self-critical in later years,

and that about 10 years ago he burned the score, unpublished of course, of a major work he had written."

★ ★ ★

Roger Voisin, the Boston Symphony's first trumpet, by sheer good luck got to see Sibelius. Voisin wanted to get some pictures of the Sibelius house.

"I hired a taxi to take me out to Jarvenpaa, and requested the driver to knock at the back door, and ask a servant if there would be any objection to taking pictures outside. The whole place is easily accessible from the road. The maid who answered said go ahead. When I thanked her I showed her my KLM bag with the line 'Boston Symphony Orchestra.' She looked, said 'Come on,' and beckoned me in. She made me wait while she looked into the living room. Then she had a few words with Sibelius, and first thing I knew I was being introduced to him.

"He said he had a special affection for the Boston Symphony, for over the years we had played all of his symphonies and many other of his works.

"But isn't that luck for you? I wouldn't have dreamed of intruding upon his privacy, but I got to meet Sibelius. He is very thin, now, slow in movement and speech, but his eyes are very bright."

Boston Symphony Triumphs in Paris

By the Associated Press

CSM 9-20-56

Paris

The Boston Symphony Orchestra has opened the Paris music season in the packed 2,000-seat Théâtre des Champs Élysées.

It proved a clearcut triumph for the orchestra itself, its French conductor Charles Munch, and for Czech-born composer Bohuslav Martinu who saw the first Paris performance of his brilliant sixth symphony.

The American orchestra is in the final week of its long European tour. It is visiting France for the second time in its 75-year history. Four years ago it came here for the festival sponsored by the Congress for Cultural Freedom.

The Sept. 19 program was dedicated to the memory of Serge Koussevitzky, whom Mr. Munch succeeded as the orchestra head. It opened with Howard Hanson's "Elegy in Memory of Serge Koussevitzky," followed by the Martinu symphonic fantasies, and Debussy's "La Mer." The Brahms Symphony No. 2, second part of the concert, was greeted with 10 minutes of roaring applause.

Boston Symphony Hailed In First of Paris Concerts

[Boston Herald-N. Y. Times Dispatch]

PARIS, Sept. 19—The Paris music season was opened brilliantly tonight by the Boston Symphony.

Under its musical director, Charles Munch, the orchestra played the first of three concerts in France before a distinguished French-American audience in the Champs-Élysées Theater. Tomorrow night, Pierre Monteux will lead the orchestra, with Yehudi Menuhin as violin soloist, and Friday night, Munch will return to conduct what is thought to be the first orchestral concert given inside Chartres Cathedral. Her. 9-20-56

KOUSSEVITZKY TRIBUTE

Tonight's performance was in tribute to the late Serge Koussevitzky, the orchestra's conductor for 25 years. Mrs. Koussevitzky was present to hear the orchestra open the program with the short elegy to the memory of her husband by the American composer Howard Hanson. The work was written for the 75th anniversary of the orchestra and was commissioned by the Koussevitzky Foundation.

The major modern work on the program was the Sixth Symphony by Bohuslav Martinu, Czech composer. The work, which won the New York Critics Circle Award in 1955, was played for the first time here. It also bears the title Fantaisies Symphoniques. Martinu was present

to take several bows with Munch.

Debussy's "La Mer" and Brahms' Second Symphony were the remaining works heard. Brahms only very recently has been accepted in France, but tonight's highly-charged performance—some French critics thought it was rushed too much—was enthusiastically acclaimed.

The Boston orchestra can do little wrong here, at least as far as the public is concerned. The organization is considered a not-too-distant member of the French family. Munch and Monteux are two of France's most prominent contributions to the music world. The official roster of the orchestra shows, in addition to the two conductors, 16 musicians of French origin out of 37 players who were born abroad.

Boston Symphony Gives Concert in Chartres Cathedral

CHARTRES, France, Sept. 21 (AP) — The Boston Symphony Orchestra ended tonight the French part of its five-week European tour with a concert before more than 6,000 persons in Chartres' 13th century cathedral.

As is customary, there was no applause inside the cathedral, but an enthusiastic crowd outside cheered Dr. Charles Munch, conductor, when he left after the concert.

The Boston Symphony was the first American orchestra to perform in the cathedral.

The orchestra leaves for Britain Sunday morning. It will give one concert in Leeds and two in London before flying home later next week.

BOSTON SYMPHONY PERFORMS IN PARIS

NYT 9-20-56

City's Music Season Opened
by Touring Orchestra—
Martinu Work Heard

Special to The New York Times.

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Tonight's performance was in tribute to the late Serge Koussevitzky, the orchestra's conductor for twenty-five years. Mrs. Koussevitzky was present to hear the orchestra open the program with the short elegy to the memory of her husband by the American composer Howard Hanson. The work was written for the seventy-fifth anniversary of the orchestra and was commissioned by the Koussevitzky Foundation.

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P. S. FROM PARIS

By ART BUCHWALD

Eighty-one and Still Going Strong

PARIS.

The Boston Symphony Orchestra, 105 players strong (103 men and two women), has just come to Paris

after completing a series of concerts in Russia, Czechoslovakia and Germany to give three concerts here before moving on England. Besides the orchestra, there were seventeen other people in the company, including Buchwald the regular conductor, Charles Munch, and guest conductor Pierre Monteux.



M. Monteux told us only two people dropped out. A librarian was left in Stuttgart with pneumonia, and a twenty-year-old music critic from "The Berkshire Eagle" had to go back to school at Vassar.

"How do you and Mr. Munch get along?" we asked the eighty-one-year-old conductor.

"We get along just like that," he said, holding his hands together. "The only reason I am here is because Mr. Munch invited me."

M. Monteux said he had a very good time in Russia.

"We had as much caviar and vodka as we wanted," he added with a twinkle in his eye. "It was real black caviar with no salt in it. We also were served four meals a day."

The conductor said that since he officially retired from the San Francisco Symphony Orchestra he has worked harder than before. He is scheduled to be guest conductor in London, then goes to Florence, Milan, Venice, Brussels, Amsterdam and back to Paris. His wife accompanies him everywhere except London.

"We can't bring our dog into England, so my wife won't go."

M. and Mme. Monteux travel with a ten-year-old French miniature poodle known as Fifi. The dog goes everywhere with them, and on occasion even shows up at rehearsals.

She's a very famous dog," M. Monteux said. "Fifi is almost as famous as Falla."

"Is she musically minded?"

"Well, she doesn't bark while the orchestra is playing, but when they applaud she joins in. The only thing she can't stand is when a singer is vocalizing. If the singer sings a song it's all right, but the scale is too much for Fifi."

M. and Mme. Monteux will only travel on airlines that allow Fifi in the cabin and will not stay at hotels where Fifi is unwelcome. A few years ago every hotel in New Orleans turned Fifi down, so M. and Mme. Monteux slept in their car.

"Fifi is black," M. Monteux said, "and when my wife carries her through customs she looks like a piece of fur. European restaurants are kind to Fifi, but she's perfectly satisfied to wait for us in the hotel room."

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M. Monteux said he has one dream of glory. "I would like to see Fifi replace the dog that is on the RCA trademark listening to a victrola."

"But the slogan on that is 'His Master's Voice'."

"If they used Fifi," he replied, the twinkle still in his eye, "they could call it 'Her Master's Voice'."

M. Monteux said he has written many compositions himself but they are all sealed in a box and have not been played in a long time.

"What do you plan to do with the compositions?"

"I hope some one burns them. I don't have the nerve to burn them myself."

He said he doesn't know how many performances he has conducted during the years, but he has conducted seventy different symphony orchestras.

"The Boston Symphony, without any doubt, is the greatest in the world. You have no idea what that orchestra can do."

"It's not difficult to conduct an orchestra like that: it's much more difficult to conduct a bad orchestra."

M. Monteux said he wasn't prepared to retire for some time.

"Eventually, I imagine, I must retire, but I want it to be as late as possible. I want to keep working so I don't become ga-ga."

"Eliminating yourself, who do you think was the greatest conductor of our time?"

"I think it was Toscanini." Then with the twinkle back in his eye, he said: "You were right to eliminate me, because I certainly would have told you it was I."

© 1956, N. Y. Herald Tribune Inc.

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THE SYMPHONY AT CHARTRES

A Gothic cathedral is a symphony in stone, and today the Boston Symphony Orchestra is playing in the Cathedral of Chartres, France. This is believed to be the first time a purely orchestral concert has ever been performed in that triumph of mediaeval Gothic. A bare description of the scene in prospect can give one a catch at the heart, "... to accommodate the Orchestra, special platforms are erected in the main part of the Cathedral, just inside the 12th century Royal Portal, or main entrance, and during the concert special exterior lighting will illumine the 12th and 13th century stained-glass windows," which are one of the glories of Europe.

* * *

Henry Adams of Boston, or more exactly, of Quincy, wrote of this church and its cousin, "Mont St. Michel and Chartres," a work memorable in belles lettres, and the late Ralph Adams Cram of Boston and Sudbury headed the firm of distinguished architects who, learning from Chartres, first made American ecclesiastical Gothic worthy of its origins. So we are now linked with Chartres by architecture, literature, and music, three arts expressive of the religious spirit.

For the Cathedral of Chartres is to Gothic architecture as Chaucer's "Canterbury Tales" are to English poetry, one of the springtimes of man's creative genius. It was built in a time when the fervor of the Crusades had changed into a passion for religious building; "people took the cross no longer to wage war in the East, but to take their humble part in the work of God."

The architect's name is unknown; he remains hidden behind the splendor of his work. Was he one, or few, or many? The glorious 13th century stained-glass windows are worship made visible, but

who were the artists? Not one of them has signed his work.¹ By whom were they given? By kings, princes, lords, shoemakers, butchers, bakers, weavers, carpenters, farmers, street porters, water-carriers. "In Chartres it was the total effort of a Christian community which produced a masterpiece,—a work of France, of the French genius caught at the high tide of its earliest florescence, as no church had ever been before or would be again." It is a monument to collective energies.

The Gothic architect relied upon two sciences (they are also arts) which are themselves in close relationship—mathematics and music; music is at once a mathematics of the emotions and an expression of the religious impulse; in Chartres, beauty and utility are wedded to stone and timber in the mathematical music of architecture.

And how old it looks! For this cathedral was old long before Christopher Columbus set sail to find a passage to India. Its gray towers rise from their hilltop over a gray town to gray Northern skies; its pale gray of silicious limestone brought 700 years ago from the quarries of Bercheres six miles away is weathered by tiny flakes of moss and lichen which give it the tone of an ancient parchment. And withal there is something lovably rustic and homely in its splendor. This is still a "country" church. One's heart warms to it, and, like all great natures, it asks nothing of you; it gives everything.

* * *

In Chartres today, two great emanations of the religious spirit meet and mingle, music and architecture, faith and creativity, man poetizing and man worshipping.

UNCLE DUDLEY.

9/21/56 Tour of Leningrad Hard on Interpreters

LENINGRAD, WITH THE BOSTON SYMPHONY ORCHESTRA—On the bottom of page 12 of the little green book containing the detailed schedule of the second European tour of the Boston Symphony Orchestra was this interesting legend:

"NOTE: Local arrangements throughout Russia to be advised."

Until we entered Russia, nothing could have been more productive of speculation than this inscrutable phrase. But we had no more than been assigned rooms in the vast Hotel Europe in Leningrad and told to assemble for breakfast (it then being 1:15 in the afternoon) than the significance of the note became apparent; there would not be, if the group of interpreters in charge of "the delegation" could help it, a moment when local arrangements had not been made. We were free to come and go as we pleased . . . but it would be best, it seemed, if we sort of stuck together.

Four Meals a Day

The itinerary of sight-seeing in buses left remarkably little time, in the Russian view, for independent activity. Then, too, there were the four meals a day at appointed hours (breakfast, lunch, dinner and a late supper) as well as rehearsals and the concerts themselves to keep the crowd together willy nilly. But the interpreters, who were more than interpreters, were up against what was plainly a novel and disconcerting fact: nobody felt like doing it the Russian way.

It started off well, due, perhaps, to mere uncertainty and the fact that no one had a ruble in Russian money. All appeared for the breakfast in a body. The cold meats, an onion and tomato salad, bottles of soda water and a very fine lemon drink couldn't have been more nicely served by a corps of husky young women in an airy dining room on the top floor. Then the buses were announced as being ready outside for the first view of the city and all trooped to the elevators, there being two about the size of a small closet. The elevators only could be used, according to a sign in English on the door, to take people up; those going down must walk. A few thought of making an issue of this on the ground that what goes up must come down and so why go down empty, but were dissuaded. Everybody walked down five flights of marble stairs with blue carpeting covered over with what looked like a continuous dish towel.

Those of us who had picked up a few phrases in Russian tried them out to peals of laughter among the Russians, who stood about looking at us with a curiosity exceeded only by our own.

The tour of the city in buses was long delayed due to the fact that once out on the street the men found themselves surrounded by groups of the most eager people to be found anywhere.

Beautiful City

But the interpreters were on edge. They darted into this group and that, smiling and amiable but obviously distressed, and it was some time before they got the buses loaded for the sight-seeing tour. Now Leningrad is one of the most beautiful cities in all the world if not considering what it must have been 50 years ago, the most beautiful in the sheer grandeur of its planning and its architecture. The tour encompassed all the high points: the Winter Palace and State Hermitage, a view of the Peter and Paul fortress across the wide Neva River; the Smolny, headquarters of the October Revolution; the oak tree planted by Peter the Great (and now in the middle of a street); the great Kirov Stadium of Olympic fame and, in fact, everything to be seen in the space of four hours.

It wouldn't have taken four hours, however, if it had gone the way the interpreters wanted it to. At every stop the men poured out, cocked their cameras and took off in every direction. It took forever to reassemble them. And they talked and laughed and asked a million questions, while one young man, at first known as "the commissar," stood in front of the bus clapping his hands and crying "Discipline! Discipline!" This got to be the password and it wasn't long before the young man was as relaxed as the sightseers . . . for it doesn't take long for a Russian to see the amusing side of things. Anyway, it was plain to be seen that whether it was amusing or not, the American visitors were courteously but firmly resolved to be themselves within the framework of the fact they were the guests in the house.

After the dinner, and an excellent steak was provided for it, most of the men attended the performance of a group of touring Gypsy players from Moscow. There, too, they were objects of astonishment and curiosity and a familiar sight during the intervals was one of them, phrase book in hand, surrounded by a vastly entertained group of young people. The Gypsy play wasn't much, but those who saw it from creaking wooden pew-like benches will not be likely to forget it. The beginning of the end, from the interpreters' point of view, at least, occurred at the supper in the special dining room just off the main dining room in the hotel, one exclusively operated for Intourist travelers mostly from satellite nations. One group, appearing later than the others, asked if it could also have some vodka with its meals. "I'm sorry," said one of the interpreters, "but you've had enough."

"Enough?" cried the group, "we haven't had any!"

"Perhaps you haven't," she said firmly, "but the delegation has." Nonetheless vodka was provided. Flexibility, it was clear, was developing.



FIRST ON SOVIET SOIL—Russian-born Richard Burgin, Boston Symphony concert master, led the way from plane in Leningrad. Greeted with flowers, here he turns over bouquet to Doriot Anthony Dwyer, first flute.

Touring Europe With Boston Symphony—XXII Behind Iron Curtain; What It Feels Like

By CYRUS DURGIN

LENINGRAD, U.S.S.R.—The Soviet plane sat on the Helsinki airfield, looking like any other winged craft, save for the hammer-and-sickle device and the fact that it wasn't quite as glittering as most planes.



DURGIN

Feeling somewhat like Stanley when he set out to presume on Dr. Livingston, or like that unknown hero who was the first to eat a tomato, your correspondent bravely was the first to enter the plane.

The steward or flight officer at the top of the steps was as impassive as most Russians popularly are supposed to be. There was barely a flicker of expression as I murmured "Good morning," which left me to go and sit down quietly paraphrasing the words of Nathan Hale: "I regret (or do I?) that I have only one life to give for my newspaper."

★ ★ ★

"It really wasn't so bad as all that. Others of the Boston Symphony Orchestra party followed aboard, and it was nice to be near all those familiar and friendly faces.

In a moment or two I was able to reach for the seat belt, only to find there apparently wasn't one. No. 1 on my list of Queer Things About the Russians. There was a seat belt, but thrust down so far between seat and side wall, that you had to dig for it, and when you came up with the belt, your hands were grimy with dust.

The luggage racks were individually fastened to the wall above the seats, neither so ingenious nor capacious as the usual way of running them the whole length of cabin wall. The curtain which separated the passengers' area from the rear part of the fuselage, was scallop-draped in the elegant fashion of, say, the time of Edward VII.

But anyway, the motors ran, we got into the air, and not too long after we had left the Free World behind, we were over the soil of Holy Mother Russia.

(That's how they called it in plays and novels of the Czarist era. I doubt they really meant it quite so piously as all that, any more than they meant all the affection implied in their term for the Czar: "The Little Father." Quite a lot of Russians evidently had a stronger feeling about the last Czar, for the Bolsheviks shot him down, along with his family, in a cellar at Ekaterinburg one July night in 1918.)

★ ★ ★

So we were over Russia, and quite soon we were in it, upon the landing field of Leningrad.

Richard Burgin, Russian-born concert master of the Boston Symphony for the last 36 years, was the logical man to alight first.

He was greeted by flowers and a special delegation from the musicians of Leningrad; people from the Ministry of Culture, from Radio Moscow, and five women from In-tourist.

In the hands of this agency last-named, rest the fortunes of the visitors to Russia. I must say they looked after you every second. (Yessir, every second except when you're in bed asleep—and what they do then I never did find out.)

Radio Moscow had sent over a man with a Brooklyn accent, and he had set up microphones on the landing field. Happy words of welcome and glad-to-be-here were said, and then, after a little milling around (in Russia it seems that a certain amount of milling around is SOP every day) we were off, in buses, for our lodgings.

★ ★ ★

Right here let me say that our host's (for the Boston Symphony

group were official guests of the U.S.S.R.) really had it organized.

They took us here, they took us there, they fed us in a dining room apart, they got us tickets for this and that, they told us where to go, and saw to it that we went.

Sometimes they smiled and said please, sometimes they didn't, but for the greater part, what they did was for our comfort, convenience and safety.

That remaining part I shall dwell upon later, in a set of personal impressions of Russia and the Russians.

★ ★ ★

Our quarters in Leningrad, for the stay of a little over two days, were in the Hotel Europe, a hostelry of faded pushy grandeur that must have been the Ritz of its day when the well-fixed bourgeois of the old regime came to town for a spell.

There are yards and yards, if not miles, of corridors in the Hotel Europe. There are plush curtains, plush furniture upholstery, plush here and plush there. There are marble columns, gilt work not gaudily bright but pleasantly soft with the patina of years.

★ ★ ★

There are those old-fashioned elevators which some perverse genius must have designed in an attempt to slow progress: They are tiny, accommodating only four or five persons; the inner doors open inward, and the outer one swings wide when opened—meaning that if you get in the way, either direction, you get smacked by a door.

I was housed on the second floor according to local numeration (it would be the fourth floor at home) in a sufficiently commodious room decorated in what I have named Melancholia Blue. The little alcove bed area was curtained from the sitting area, which contained four chairs, a divan, wardrobe, dressing table, a desk, a circular table and a large oil painting of a landscape, mostly in bile color.

All this in one room for one person!

Down a short lobby, vestibule or hall, was the room with plumbing. Ah, that plumbing! A huge bath tub, with shower machinery, but so rusted through on the bottom that it looked like brown enamel. The wash basin had its share of nicks, potholes and rust, and there was no stopper to keep the water in. The water came fairly hot, if you had the patience to wait. Indeed the presence and soothing sound of water running was constant in that grotto, for the toilet tank leaked incessantly.

I am seldom affected badly by surroundings, and I have no wish to ridicule, churlishly, the hospitality extended to me, but that room was gruesome. It nearly drove me crazy, and I spent as little time there as possible. Furthermore, it was icy cold.

This was not the only sort of tourist hotel in Russia, however. My luck was better in Moscow, I was to find. Of that more later.

**Globe critic in Russia with
Boston Symphony is afraid Soviet
women will be de-feminized**

Let Me Carry My Bag, Madam!

By CYRUS DURGIN

MOSCOW—Around Leningrad I noticed several statues of Josef Stalin, just one bust of Khrushchev. In time, very likely, if the anti-Stalin policy continues long enough, those statues will be pulled down. But for the



present they remain, just as Stalin's body continues to be on view, together with that of Lenin, in the mausoleum in the Red sq. of Moscow.

Stalin has other memorials, however—millions of them.

They are the people you see in the streets of Leningrad and Moscow, many of them so badly clothed they look pitiful, all of them shabby. In many cases their shoes look as if they would not last another day. Wherever we visiting Americans went people would stop a second and look at us. I noticed that the Russians first would look into your face, then swiftly down at your shoes.

★ ★ ★ *Under 1/2 3/56*

In Leningrad I saw what it means for women to be regimented into labor.

Old women with heavy, high boots or with rags wrapped about their coarse stockings went about sweeping the streets with brooms of fagots.

The streets are kept scrupulously clean, there are frequent receptacles for trash and butts. Whether it is a matter of neatness or necessity to give these women work they can do remains unknown to me.

I saw women working with pick and shovel, rolling heavy sections of pipe at the new building, applying concrete to building facades. A well-supported American woman with nylons, cosmetics and a kitchen full of gadgets would be horrified.

"There are not enough men to do the work, so the women have to help," is the answer you get. Perhaps, but what are those thousands of men you see walking in the streets doing meanwhile?

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The Communist way of life eventually will de-feminize all its women, if, indeed, it has not already done so. In so many words, I did not see a really feminine woman in the whole five days. They were females but they seemed to have a larger purpose than just being women.

They were not competing with men in the sense that our career women do, employing feminine attributes to get ahead. They were joining with men in an impersonal, dedicated effort to the advancement of the State. The effort was intellectual or physical work but the aim and the idea were the same.

In both Leningrad and Moscow the concert halls and back-stage areas were several flights of stairs above ground level. No adequate freight elevators were available at either hall. That meant that the Boston Symphony trunks and instrument cases, most of them very heavy, had to be transported by hand. It took hours to carry them up. Here again, not enough men were available, and women were brought in to help out.

I was ashamed to death when an old woman at the Hotel Europe insisted she carry my heavy bags from elevator to room. But could I get them out of her hands? No!

On the midnight sleeper that took us from Leningrad to Moscow, the crew in the cars were women. They were apparently a combination of conductors, trainmen and porters. They made the beds and served the morning tea, swept out the cars. I'd have liked to know if a woman was at the throttle.

The principal article of head-gear for women is the shawl, pinned beneath the chin. All colors, materials, but the same shape. The number of women's hats is much smaller, and almost without exception they are far behind the styles of the Western world. I daresay if you dug up a hat your mother bought in the early 1920's, and wore it in Moscow, you'd look like a native, right in vogue.

We were curious about the churches in Leningrad and Moscow. There are dozens in each city, but as we passed some on our bus tours, the "interpreters" would remark that this was now a museum, that a place for storage. There are said to be churches in both cities open for services. But try and find them.

Some Jewish members of the orchestra did find a synagogue in Leningrad where Rosh Hashonah was being observed. Yet in Moscow, Roman Catholic members of the party had to give up trying to attend Sunday mass.

I did see one manifestation of religious devotion that gave my heart a wrench. Ed Fitzgerald, the official photographer; Dr. Keran Chobanian, the physician, and I were walking along a canal which flows close to the side door of the church where Czar Alexander II was bombed. When we got near, we saw a very poorly dressed woman, dirty and disheveled, approach the door. She crossed herself and kissed the fabric of the church. Passing to the other side of the door, she did so again, an expression of intense emotion upon her face. Then she disappeared.

Take the Hotel Pekin, near Gorki st., Moscow, where I stayed. It was first said to be a brand new hotel, open barely two months, and still unfinished. (The restaurant is not yet in operation, and we had to bus over to the Hotel Metropole for meals.) Then we heard that the corner-located, pink-walled Pekin is in part new, part renovated-old. It looks new, attractive. The rooms are comfortable and large enough.

The bathroom was excellent: two soap dishes for one wash bowl; a large tub with shower, though the shower mechanism, flossed up with handles, was complex to work; the toilet, however, though it might have been manufactured last month, was of a curiously quaint and unimaginative midget design. Nonetheless, it flushed indeed with a bit of geyser effect.

In the bedroom the color scheme was yellow and gray, tasteful and good. But leave it to the Russians! The whole decor of the sitting room was spoiled by a large oil

painting, tobacco juice-brown and bile green.

If you examined closely the painting, varnishing and plastering, in both rooms and corridors, you found it carelessly done, and crude. In the U.S.A. this grade of work would not be acceptable.

For such a large hotel — more than 800 rooms I judge — there were just four small elevators, and these of ridiculously small size and obsolete type. Each one would hold only four people in addition to the operator, and that by squeezing. The inner doors opened inward, which meant that you had to squeeze even more. The outer door, instead of sliding, opened outward, and here, again, if you were too close when it was opened, you got smacked.

We had, most of the time, five lynx-eyed female "interpreters" with us, at least when we were together in sizable groups. Their approach and their manner were fascinating, to put it mildly.

They encouraged us to ask questions. You can bet we did. When the answers were safely factual and harmless, they came fast. Anything touching on aspects of life that might be annoying to the Communists, embarrassing or otherwise touchy, got a different response. The "interpreter" would look vaguely into the distance and switch to another subject. Did you attempt a second time, the subject got changed a second time, and even quicker.

This technique was identical in every case, because I tried it with all of them. They must have been well-trained. But, curiously, the amount of purely factual knowledge of Russia was not the same among them all.

One had more information about

Russia's palaces and art treasures than the others. She would calmly correct them, and they took it. But being corrected never fazed any of them. They'd plough right ahead on a different topic. They were definitely tough-minded.

Another momentarily became a little careless, if I understood her correctly. I don't think she realized it, either. She was not so

foxy as the others. It was a question about what she would eventually teach, and where she would be assigned. "Well," she smiled, "I might be assigned to Boston." Was it altogether a joke? These party-liners didn't have much humor.



DOES THIS answer Mr. Durgin's question?

When they were with us, these "interpreters" were the acme of courteous and smiling cooperation, although they seldom said "please" when they asked you to go here or there, and usually they spoke as if commanding.

But the first afternoon we were in Leningrad, after a long sight-seeing tour, I happened with a few other Americans to barge into the room set aside in the Hotel Europe for contact between "interpreters" and ourselves. They were alone as I went through the door, and I had just a split second to note their faces before they had time to turn on the charm. Those were about as sullen a bunch of expressions as I have seen.

There was a reason for it. The boys had given them something of a hard time, just cracking wise for laughs, American style, as the interpreters would point out one Soviet glory after another. I don't think they had expected that, and it had worn them down.

It had especially irritated a young man whom we never saw again. He had been drafted to help out with the sight-seeing spiel, and he was a very serious young Soviet. He kept his good manner, but it wore thin and finally, after one outburst of ribbing, his eyes grew hard, he clapped his hand like an old-maid school teacher, and snapped "Discipline! Discipline!"

Husband of Flutist Asked Many Friendly Questions

By JOHN MASON POTTER

"I had the impression that the Russian people are hungry for contact with us and that they have a real feeling of friendship for America."

So says Dr. Thomas F. Dwyer of the psychiatry staff of Beth Israel Hospital, who was in Leningrad and Moscow when the Boston Symphony Orchestra made its historic visit earlier this month. He is the husband of the orchestra's celebrated flutist, Doriot Anthony Dwyer, whose solo work in "Daphne and Cloe" was acclaimed in both cities, as well as in other cities visited by the orchestra.

The impression of a friendly eagerness on the part of the Soviet citizens to learn more about us was gained as result of the questions put to him by strangers on the streets of the two Russian cities, and by their general attitude, explains Dr. Dwyer.

Close Observation

Dr. Dwyer went to Russia at the same time as did the orchestra, but he did not, literally, go with it. While the orchestra went as a group, under sponsorship of the U. S. State Department, he went as a private citizen and with his own travel arrangements. But he managed to be at the various cities at the same time as the orchestra and to observe the reception afforded the musicians from Boston.

His conclusions regarding the impression made by the Boston Symphony Orchestra upon the Russian man-in-the-street are those of a private citizen. But they have special weight because of his standing as a foremost psychiatrist.

"In Leningrad the orchestra was put up at a hotel directly across the street from the musicians' entrance to the concert hall. The hall was on the main street, and the side street was a busy one, with people going back and forth all the



Doriot Anthony Dwyer

time, and quite a number hanging around.

"Naturally there was a constant traffic of musicians back and forth between the hotel and the concert hall. My wife likes to test a hall for resonance. As we started across the street for the hall a man spoke to me in English.

Curious Crowd

"He spoke English very well, and with not much of an accent, and he wanted to know: 'Why aren't you playing any Russian music?'"

"I explained that I was not a member of the orchestra. I told him that the orchestra had played it at other cities on the tour, and that my impression had been that the audiences liked it.

"But why not here?" he wanted to know.

"I don't know," I told him. I explained that it had been decided in Boston before the orchestra left. I am sure that he was disappointed that no Russian music was played by the Boston Symphony in Russia. Incidentally he was a surgeon, he told me.

"By this time a small crowd had gathered, listening to the

conversation. There were between 15 and 20, I would judge, and several of them knew English in addition to the man with whom I was talking. These other English-speaking Russians explained the questions to the group. They were quiet and interested, and you could see how kind the Russians there were to each other.

"The surgeon wanted to know about other symphony orchestras in the United States, and I described the New York, Philadelphia, Los Angeles and San Francisco orchestras. Some of the other English-speaking Russians joined in the conversation.

"What about ballet?" they wanted to know. I told them that the New York City Ballet company was outstanding, and growing steadily.

"What about ballet in Boston?"

"I made a face and said we didn't have a company. They laughed at my grimace, and asked about opera.

Hard to Grasp

"The questions were perceptive. They wanted to know about American culture, and it was a search for information, not an attempt to belittle or to embarrass or to find support for political propaganda. They were friendly and courteous to me, and to each other.

"This sort of thing happened every time I went across the street, which was three times a day during the two days in Leningrad. I learned that many of the musicians had the same experience.

"The questions ranged far. They wanted to know about our economic life 'Is it true that American cars have up to 400 horse power?' I was asked. When I told them it was true they wanted to know how much such a car cost. They asked about such cars as Fords, Plymouths, Chevrolets.

"In these questions which they addressed to me in these street interviews, they revealed much to me. They were better informed than I had expected. I thought that I would encounter a sort of attitude and knowledge comparative to that of the Middle Ages, but this

was not so among those with whom I talked."

But even though they were better informed that he had anticipated, the Russians still had difficulty in understanding certain aspects of our social and economic life.

"They wanted to know how much skilled workers received in the United States. I told them that it was \$2 to \$3 an hour, that unskilled workers received from \$40 a week and up. This was hard for them to comprehend. I try to explain that it depended on the degree of skill, or lack of it, but also on other factors, that in some areas wages were different from others."

This was puzzling to the Russians. They were accustomed to standard rates of pay, set by the government, and uniform throughout the Soviet Union, and the idea that a man

might receive more—or less—pay doing work in one area than another, or for different employers, was a novel one.

Cost of Living

The cost of living was a thing of deep interest to them. They sought to relate wages to the cost of living, and to other expenses, such as housing, for instance. But they did not stop there, they kept asking questions in the impromptu sidewalk sessions.

"Education was of special interest to them," says Dr. Dwyer. "They asked, 'How much do your students specialize?' I explained that that depended upon the individual, and again I could see that the reply excited interest, perhaps even puzzlement. I said that some students put on blinders—I illustrated with my hands and that drew a laugh—and looked neither to left nor

right, but plowed straight ahead in their studies. But I said that many others jumped around in their studies, taking this or that subject as they wished, according to their interest or plans for the future and their desire to acquire intellectual width as well as depth.

"This was a new idea to them. I have the impression that students in their schools have few if any free choices, that they are told what they are to study fairly early, and that the particular courses are then decided without consulting the students."

Amazed at Our TV

They asked the American about our television and here he was not so sure of himself because he has no set in his Memorial dr. apartment. He guessed that the average set was about 21 inches, but found on his return home that 24 inches is nearer the average. He told them that color TV was coming in strong and that he believed that in another couple of years every U. S. home would have a color set.

"They were amazed at this, and later I found out the reason why. While walking around Moscow I saw television sets for sale in department stores. They had screens that were very small, about the size of the page in an average sized book."

The sidewalk interviews which were a feature of the two days in Leningrad also occurred in Moscow, and the questions and the attitudes of the questions were pretty much the same, the Bostonian says.

"I had the impression that they were friendly and had a curiosity about America—especially about our technological progress. The people who gathered about me and about members of the symphony orchestra were always men, polite and

apparently intelligent. Although there were many uniformed men in the two cities, none was in the groups that asked me questions, and neither were there any women.

"While it would have been possible for the government to

stage these gatherings for propaganda purposes, I am convinced they were not so arranged. Obviously these people did not believe everything they heard on the government-controlled radio.

Shoddy Clothes

"They did not ask political questions. Nor did they ask questions of a leading nature in an attempt to get an argument started. They simply were seeking information."

The American noted that many of the people showed little expression on their faces, and this, in time, deeply impressed him. For that reason the occasional lifting of the mask, as when throngs gathered around the musicians entrance to cheer them at the end of concerts, was the more remarkable.

"I noted that the people were dressed in dark colors for the most part. The clothes were not only drab, but shoddy and frequently shabby. The clothes which I wore were what you would see any day on the streets of Boston. I am not what you would call a particularly fine dresser, certainly not by our standards, and yet

there I stood out in contrast to the Russians.

The reception of the Russians to the Boston musicians was fabulous, he recalls. "At both Leningrad and Moscow the audiences remained until every musician had left the stage. At both places people gathered outside to cheer the musicians as they left. At Moscow, for instance, when Doriot (his wife and I made our way through the throng after her solo performance in "Daphne and Cloe" they cheered and clapped. In Russia they clap differently than we do—in a cadence of two claps.

"Thank You"

"We got into the taxi to drive back to the hotel and the crowd pushed against the cab, holding it up for a few minutes. They cried out to hear 'Thank you, thank you,' in broken English."

It was these emotional moments, as well as the perceptive questions put to him by his sidewalk interrogators, that convinced Dr. Dwyer that behind the Iron Curtain, behind the Red government's barrier of propaganda, behind the discreet masks worn on the faces of the individual Russians, there is a real feeling of friendship admiration for America and Americans.



The Russian audience claps in cadence, two claps, a pause then two claps, etc. Many of them were amazed at our elective educational system and our freedom to choose work.

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"This was a new idea to them. I have the impression that students in their schools have few if any free choices, that they are told what they are to study fairly early, and that the particular courses are then decided without consulting the students."

Amazed at Our TV

They asked the American about our television and here he was not so sure of himself because he has no set in his Memorial dr. apartment. He guessed that the average set was about 21 inches, but found on his return home that 24 inches is nearer the average. He told them that color TV was coming in strong and that he believed that in another couple of years every U. S. home would have a color set.

"They were amazed at this, and later I found out the reason why. While walking around Moscow I saw television sets for sale in department stores. They had screens that were very small, about the size of the page in an average sized book."

The sidewalk interviews which were a feature of the two days in Leningrad also occurred in Moscow, and the questions and the attitudes of the questions were pretty much the same, the Bostonian says.

"I had the impression that they were friendly and had a curiosity about America—especially about our technological progress. The people who gathered about me and about members of the symphony orchestra were always men, polite and

apparently intelligent. Although there were many uniformed men in the two cities, none was in the groups that asked me questions, and neither were there any women.

"While it would have been possible for the government to

stage these gatherings for propaganda purposes, I am convinced they were not so arranged. Obviously these people did not believe everything they heard on the government-controlled radio.

Shoddy Clothes

"They did not ask political questions. Nor did they ask questions of a leading nature in an attempt to get an argument started. They simply were seeking information."

The American noted that many of the people showed little expression on their faces, and this, in time, deeply impressed him. For that reason the occasional lifting of the mask, as when throngs gathered around the musicians entrance to cheer them at the end of concerts, was the more remarkable.

"I noted that the people were dressed in dark colors for the most part. The clothes were not only drab, but shoddy and frequently shabby. The clothes which I wore were what you would see any day on the streets of Boston. I am not what you would call a particularly fine dresser, certainly not by our standards, and yet

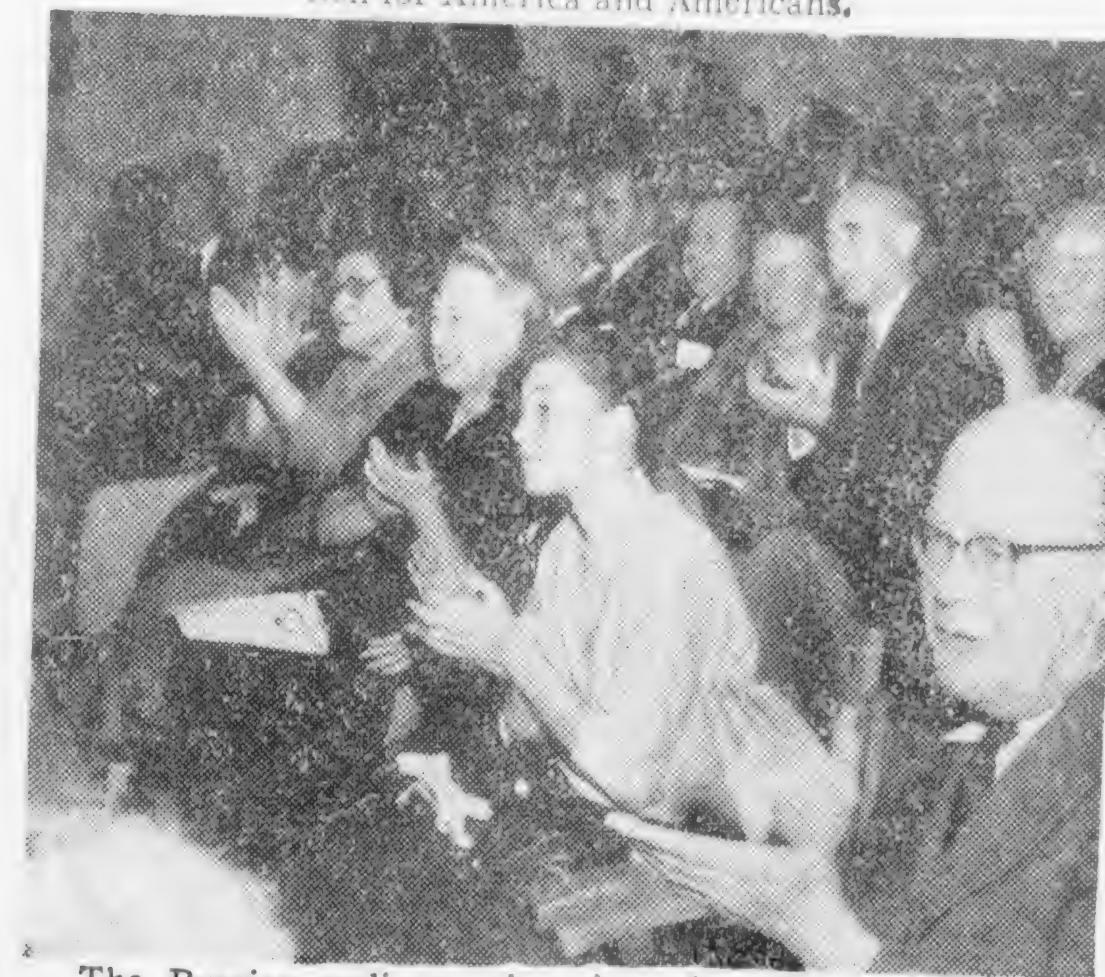
there I stood out in contrast to the Russians.

The reception of the Russians to the Boston musicians was fabulous, he recalls. "At both Leningrad and Moscow the audiences remained until every musician had left the stage. At both places people gathered outside to cheer the musicians as they left. At Moscow, for instance, when Doriot (his wife) and I made our way through the throng after her solo performance in "Daphne and Cloc" they cheered and clapped. In Russia they clap differently than we do—in a cadence of two claps.

"Thank You"

"We got into the taxi to drive back to the hotel and the crowd pushed against the cab, holding it up for a few minutes. They cried out to hear 'Thank you, thank you,' in broken English."

It was these emotional moments, as well as the perceptive questions put to him by his sidewalk interrogators, that convinced Dr. Dwyer that behind the Iron Curtain, behind the Red government's barrier of propaganda, behind the discreet masks worn on the faces of the individual Russians, there is a real feeling of friendship admiration for America and Americans.



The Russian audience claps in cadence, two claps, a pause then two claps, etc. Many of them were amazed at our elective educational system and our freedom to choose work.



The Stars and Stripes and the Soviet flag side by side in the Moscow concert hall when the Boston orchestra gave the first performance by a Western symphony in the U. S. S. R.

Leningrad's Immensity Creates Staggering Impact on Visitors

Nov. 9/28/57 By RUDOLPH ELIE, JR.

LENINGRAD, WITH THE BOSTON SYMPHONY ORCHESTRA—The impact of Leningrad on the American visitor or, indeed, the visitor from anywhere, is almost staggering.

It is a dual impact, for there is no preparation for the immensity of the city or for the multitudes of its people. You know New York and London and Paris and all are big, but you never thought much about Leningrad. To discover it to be a city of between five and eight million people (they don't even know themselves) all of whom seem to be walking in

phalanxes along the broad sidewalks of Alexander Nevsky street, the Fifth avenue of Leningrad, is the first revelation: the second is the stunning grandeur, the limitless dimensions of the place.

This is the city of Peter the Great, certainly one of the most remarkable rulers any nation ever had. Despite a succession of good czars and bad czars, including the great Catherine, Peter's concept of enormous spaciousness in city planning has been meticulously observed. The main business arteries are almost as wide as an American superhighway; the lesser cross streets are of boulevard width. And the squares are prodigious: that facing the Winter Palace, which was stormed and taken by the Reds in October, 1917, is 322 yards across as I paced it off, but nearly three times as long.

There being hardly any traffic in it, for cars are not plentiful in Leningrad, the vista, dominated by the towering shaft of the monument to victory over Napoleon, is little less than awesome.

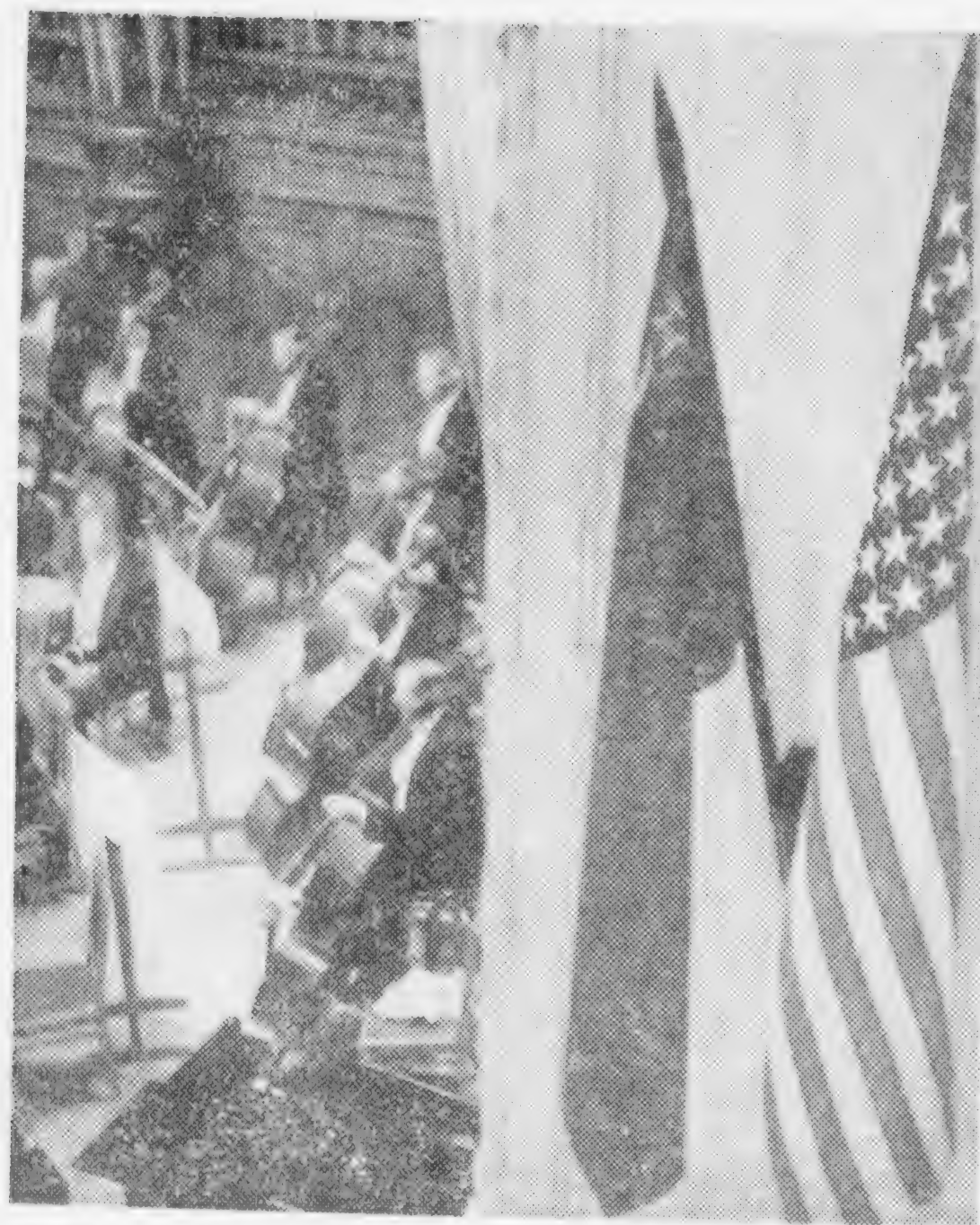
Much influenced by the West, Peter sought to modify the architecture of Paris of the early 17th century according to Russian taste and within the natural frame of the city's terrain. It is situated on the last great bend of the Neva river as it enters the Gulf of Finland, there

Illusion Crumbles

The dominant color of the buildings is yellow. Perhaps two out of five are of a sunny yellow plaster with white trim. But many green buildings are in evidence as well, and so are red ones. Nearly all have great windows and an air of elegance and majesty. To have seen Leningrad in the age of the czars must have been one of the great spectacles of the world of the metropolis if not in fact the greatest.

For, alas, the illusion crumbles in the close-up. From a

distance of 100 yards the edifices of Leningrad are superb to the point of incredibility. At an arm's distance the illusion vanishes with appalling rapidity: the buildings have not been kept up. Everywhere the plaster



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being a sort of delta at the mouth. The waterways and canals of the city, and they are very numerous, enforced a charming irregularity in the city plan, though it is essentially laid out in squares. And everywhere along them are the vast buildings and palaces and parks of the city, unlike any anywhere in the world, save for their remote suggestion of Paris.

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distance of 100 yards the edifices of Leningrad are superb to the point of incredibility. At an arm's distance the illusion vanishes with appalling rapidity: the buildings have not been kept up. Everywhere the plaster

surfaces are in a state of sad decay. The yellow, so lovely at a distance, is tired and worn and grimy. There is, indeed, an overall aspect of shabbiness at close range in everything (including the people) that provides a certain melancholy in the foreign beholder. How could they have let this fabulous

monument decline so into such a state of disrepair and decay? There is much new building on the outskirts of Leningrad in the Leningrad style and they are splendid, though their surroundings are usually ugly, weed-choked plots. But the magnificent buildings of the inner city, at a distance so breathtaking, are sad relics of a glittering past for the mere want of a coat of paint or plaster.

Yet there are astonishing contrasts, as of course there are in every city in the world. Our hotel in Leningrad was the Europe, a five-story building more than 200 yards long on a street in the heart of the city. It is shabby on the outside, and it is shabby on the inside, though the lobby and the corridors and public rooms are fine. My own room was excellent, too, consisting of a sitting room with red plush sofa, a little breakfast table with a table cloth, a desk, several chairs and a comfortable bed in an alcove behind a heavy portiere. Yet the bathroom off the entry had apparently been unattended by plumber or artisan for years: the tub had broken away from the tiled wall, the wooden toilet seat was cracked and stained, the bowl drain was plugged up, and the water, when hot at all, was lukewarm (and brown and disagreeably pungent to nose and tongue, though safe, they said, to drink). There was no soap provided, which is also true of many other countries, and no shade on the desk lamp. It was a room, however, I understood, that would have cost me \$50 a day in the preposterous exchange of four rubles to a dollar—but of our comical plight in regard to money a good deal more Tuesday.

NY HT 9/23/56 Bostonians in Concert In Chartres Cathedral

By Frank Kelley

By Wireless to the Herald Tribune
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CHARTRES, France, Sept. 22.—With a concert in the great thirteenth-century Gothic Cathedral of Chartres, the Boston Symphony Orchestra last night closed the French period of its five-and-a-half-week tour of thirteen European countries.

Before an audience of 10,000 persons who filled every corner of an edifice that has been called "a symphony in stones," conductor Charles Munch led the 105-member orchestra through a program including the "Adagio for Strings," a 1938 work by American composer Samuel Barber; the Third Symphony ("Litturgique") of the late Arthur Honegger, and Beethoven's Third Symphony ("Eroica").

Dedicated to Munch

The Honegger work, dedicated to Mr. Munch, was first performed by the Boston Symphony in Zurich in 1946, and the following year the New York Philharmonic Symphony Orchestra played it, with Mr. Munch as guest conductor.

The Chartres program was opened by the "Credo" of Palestrina's Mass of Pope Marcellus, sung by the Chanteurs of St. Eustache, of the Paris church of the same name. The chorale was directed by R. P. Martin.

The cathedral was specially illuminated for the performance. Outside the great rose window looking to the West at the end of the nave were floodlights which shed a soft glow into the interior.

Beneath Window

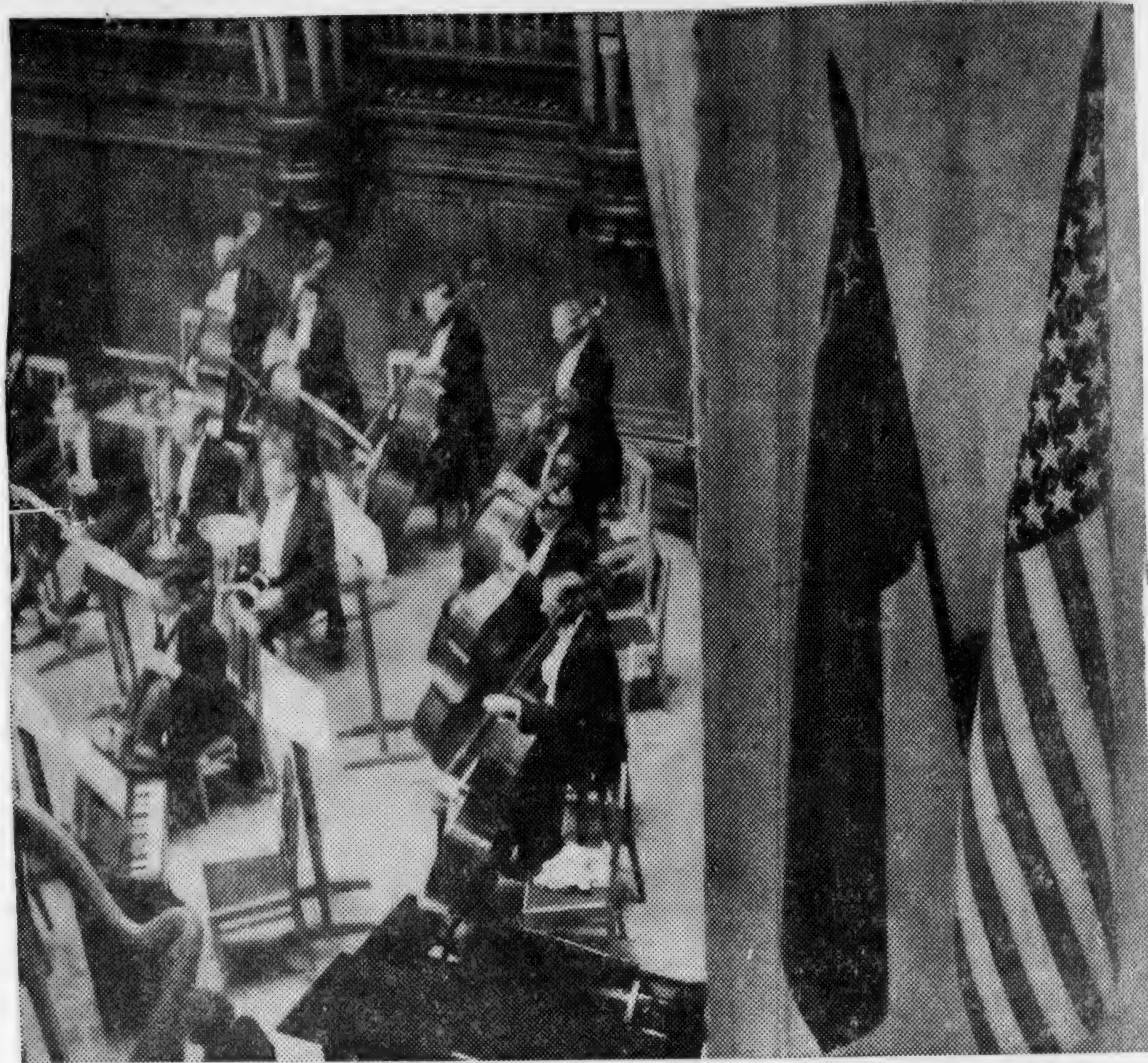
The orchestra was seated inside the church, just beneath the window. Floodlights lit up the arches of the clerestory, and other floodlights at the east end of the cathedral shone through the stained-glass windows above the altar.

To accommodate the orchestra, a terraced series of platforms was erected immediately inside the royal portico, or main entrance. Above the musicians' heads was the soft glow of the floodlights coming through the medieval stained-glass windows.

The orchestra's performance at Chartres was believed to be the first time that a purely orchestral concert has ever been given in the cathedral. For an edifice so large and susceptible to so many acoustical difficulties, the music was remarkably free from echoes. It was probable that those seated nearly 200 yards away in front of the high altar heard the music as clearly as those who occupied the first fifteen rows of seats to the west.

Following two concerts in the Champs-Elysees Theater in Paris, last night's performance marked a final stage in the orchestra's European tour, during which it scheduled twenty-seven concerts—including several in the Soviet Union.

The orchestra was invited to Chartres as part of the fifth season of musical Fridays sponsored by the local Chamber of Commerce. Receipts from the concert were given to the cathedral's maintenance fund.



With the American and Soviet flags paired at the right of the stage, the Boston Symphony Orchestra performs one of its three concerts at the Moscow Auditorium.

Reds Hail Boston Orchestra

By B. J. CUTLER

MOSCOW.

When the Boston Symphony Orchestra opened its concert tour of the Soviet Union in Leningrad two weeks ago, it began by playing the Soviet National Anthem as a goodwill gesture. Later musicians and lay members of the gala first night audience told the visiting Americans they had never before heard their anthem played so well.

This small incident was typical of the reception received by the orchestra during its precedent-setting Russian visit.

Their Rendition of Soviet Anthem Is Praised by Leningrad Audience

Standbys

The first American orchestra to play in Russia, the Boston Symphony was obviously a revelation to Soviet music circles. Its tour was a popular and critical success and it made a deep impression through the quality of its musicianship. In its five concerts, two in Leningrad and three here, the orchestra played to some 12,000 persons. These were largely the musical and cultural elite, for tickets were hard to come by. Many additional thousands heard the con-

certs on radio and television. Part of each program contained familiar standbys—Beethoven, Haydn, Schubert, Ravel, Strauss—and these well known selections gave the audiences the greatest pleasure. They knew the music, were able to compare the performances with those heard before, and responded with violent applause.

A "Bis" or a Hiss

Also in each program was one selection of modern American music not well known here because of Russia's long cultural isolation from the West. Creston's Second Symphony and Piston's Sixth were politely received but did not evoke the enthusiasm shown older music. Copland's Symphonic Ode completely puzzled the Moscow audience. While some earnestly studied the music, many persons heatedly discussed the piece during the performance and laughed aloud at some of the percussion effects. One member of the or-

chestra thought "We laid a big egg" with it.

The orchestra found Russian audiences hard to understand at first. In Leningrad loud shouts of "bis" (encore) led the players to think they were being hissed. After the shout was translated for them they played an encore, an unusual response for the Boston Symphony.

Several of the members were stopped by Soviet musicians who expressed admiration for the fine instruments the visitors carried. An idea of how the instruments stood out here was also furnished by a review by Alexander Gauk, a well known conductor, in which he devoted a paragraph to hailing the orchestra's equipment as being, "Latest models of the best quality."

Gauk, writing in the newspaper "Sovietskaya Kultura," the most influential in its field, described Charles Munch as a perfect conductor and said that in each work he felt close contact between each member and the conductor. His review, which was an unqualified rave, again showed how difficult it is for visiting artists to know what to do here. The symphony deliberately played no Russian composers because, as one official put it, "We didn't want the Russians to think we were trying to show them how to play their own music."

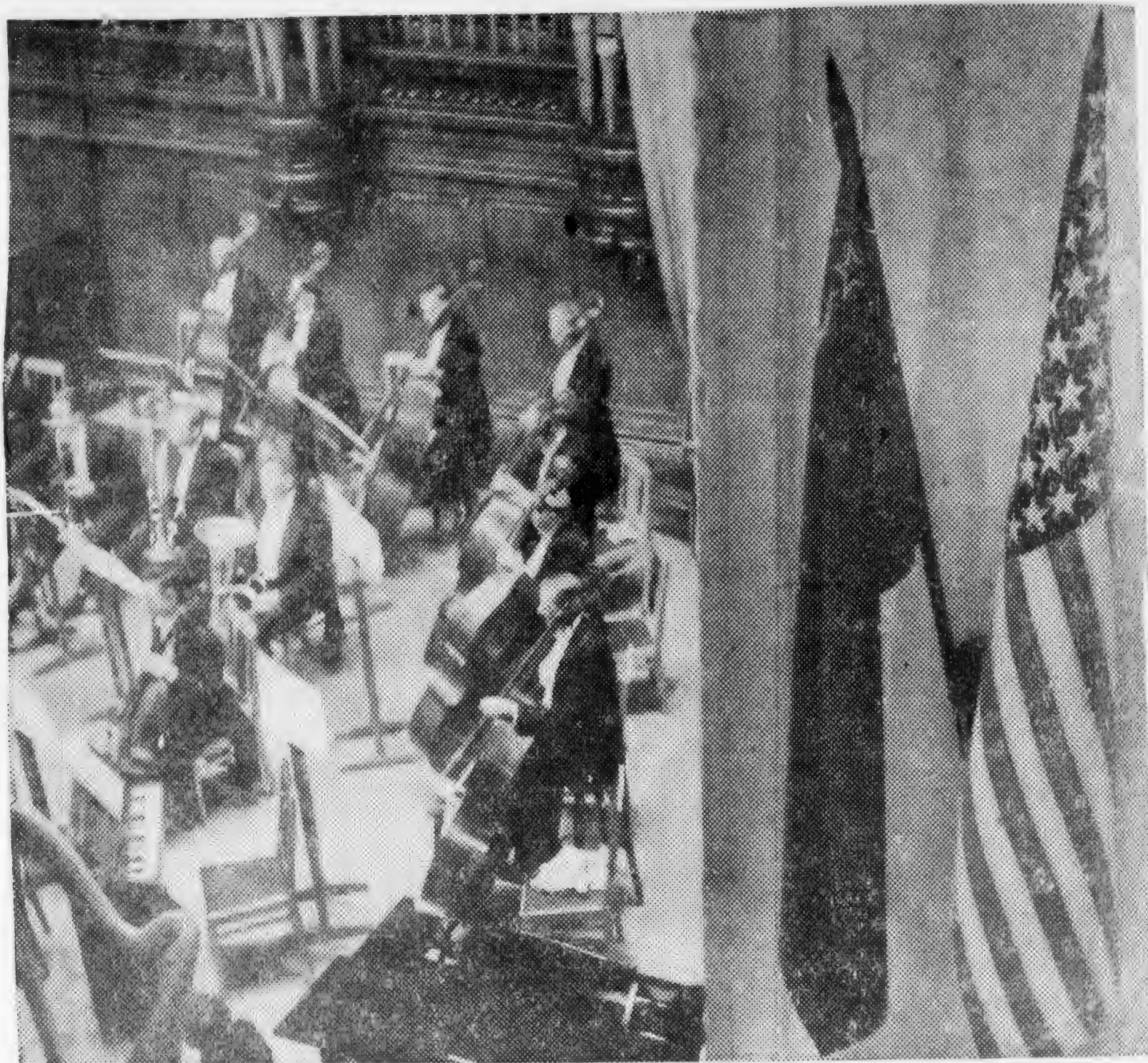
"It was a great pity," Gauk wrote, "that there was in the program no single work of Russian classical music. We know the Boston Symphony has in its repertoire Tchaikovsky symphonies. It would be very interesting to hear them in the performance of such an orchestra."

In no review or critical comment made public here was there a comparison of the visiting orchestra with the leading Soviet symphonic groups. One reason may be that in private conversation some musicians and spectators said they had never heard an orchestra of higher quality.

Boston Symphony Recording on NBC

New Yorkers will be able to hear how the Boston Symphony sounded in Moscow from 8:15 to 9 o'clock tomorrow night, when a recording of part of Charles Munch's program of Sept. 10 in the Russian capital will be broadcast over the NBC network.

The program will include Beethoven's "Eroica" Symphony and the two excerpts which the Bostonians, departing from their usual policy, played as encores in answer to the enthusiasm of their Russian listeners—the adagio from Schumann's Symphony in C major and the finale of Haydn's Symphony in B flat No. 102.



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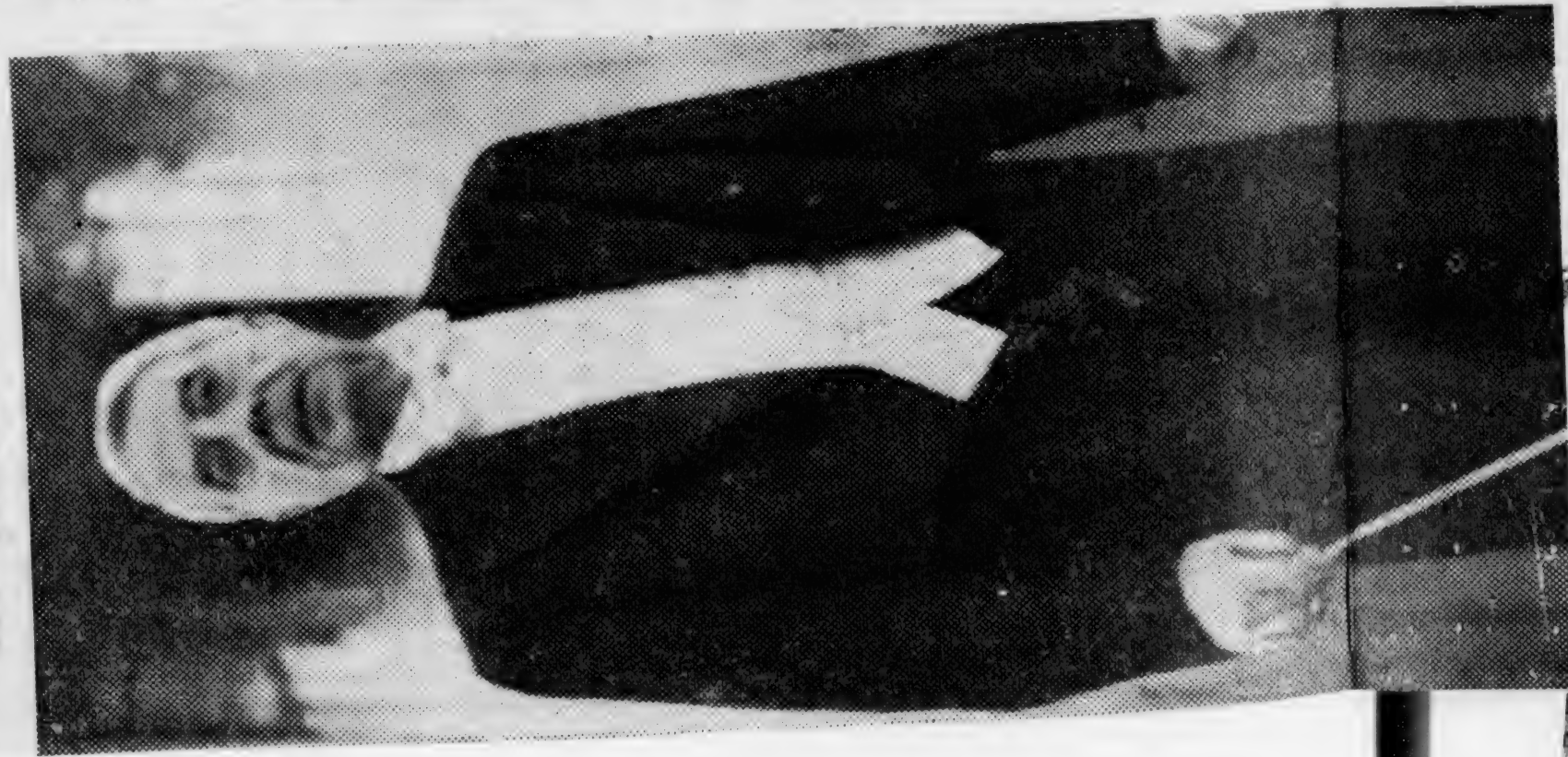
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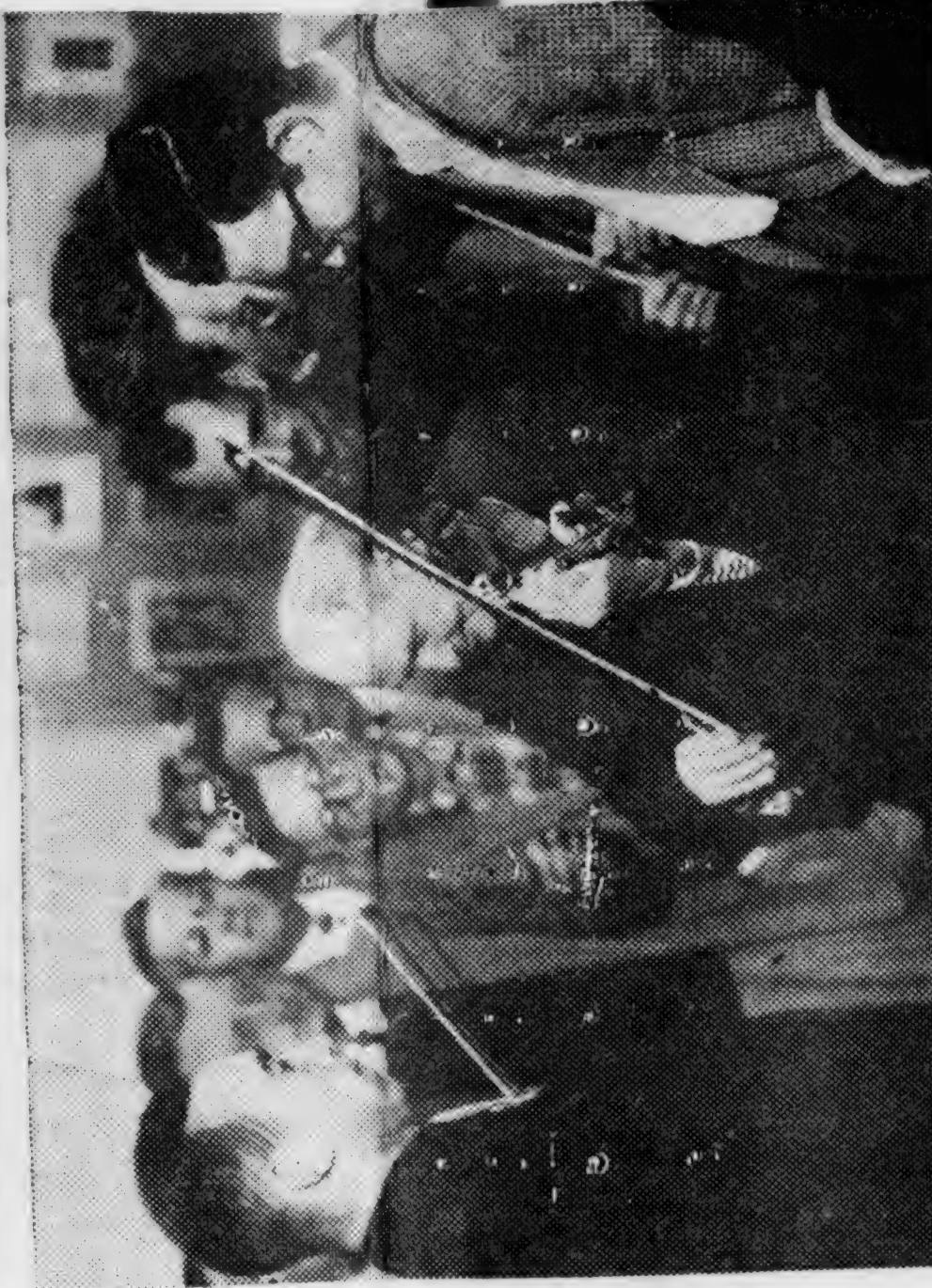
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IN RUSSIA WITH THE BOSTON SYMPHONY ORCHESTRA



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while the outside of the Leningrad Conservatory may be mildly described as dilapidated, as may nearly all of the great buildings of the city, the Great Hall is indisputably the most beautiful music hall in the world, a statement made confidently despite the fact I haven't seen them all.

After ten days I can still close my eyes and see every detail: the six soaring white marble columns on either side of the wide auditorium, the gold and cream arm chairs upholstered in red brocade, the deep red carpets, the exquisite silver pipes of the organ in magnificent inlaid mahogany paneling, the gorgeous red velvet hangings, the grouped Soviet and American flags on either side of the organ and, most of all, the eight stupendous crystal chandeliers glowing iridescently from the light of tiers of bulbs.

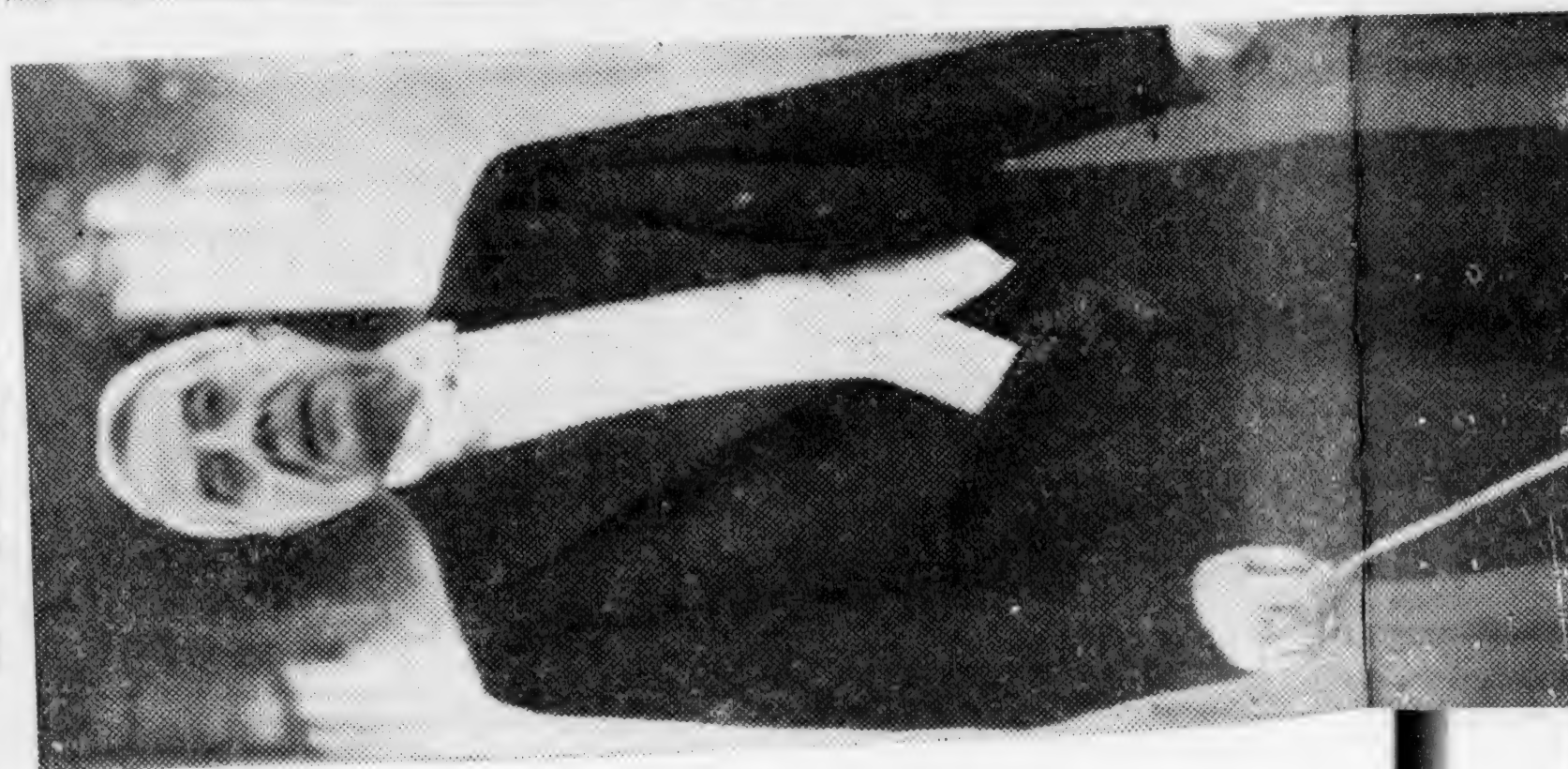
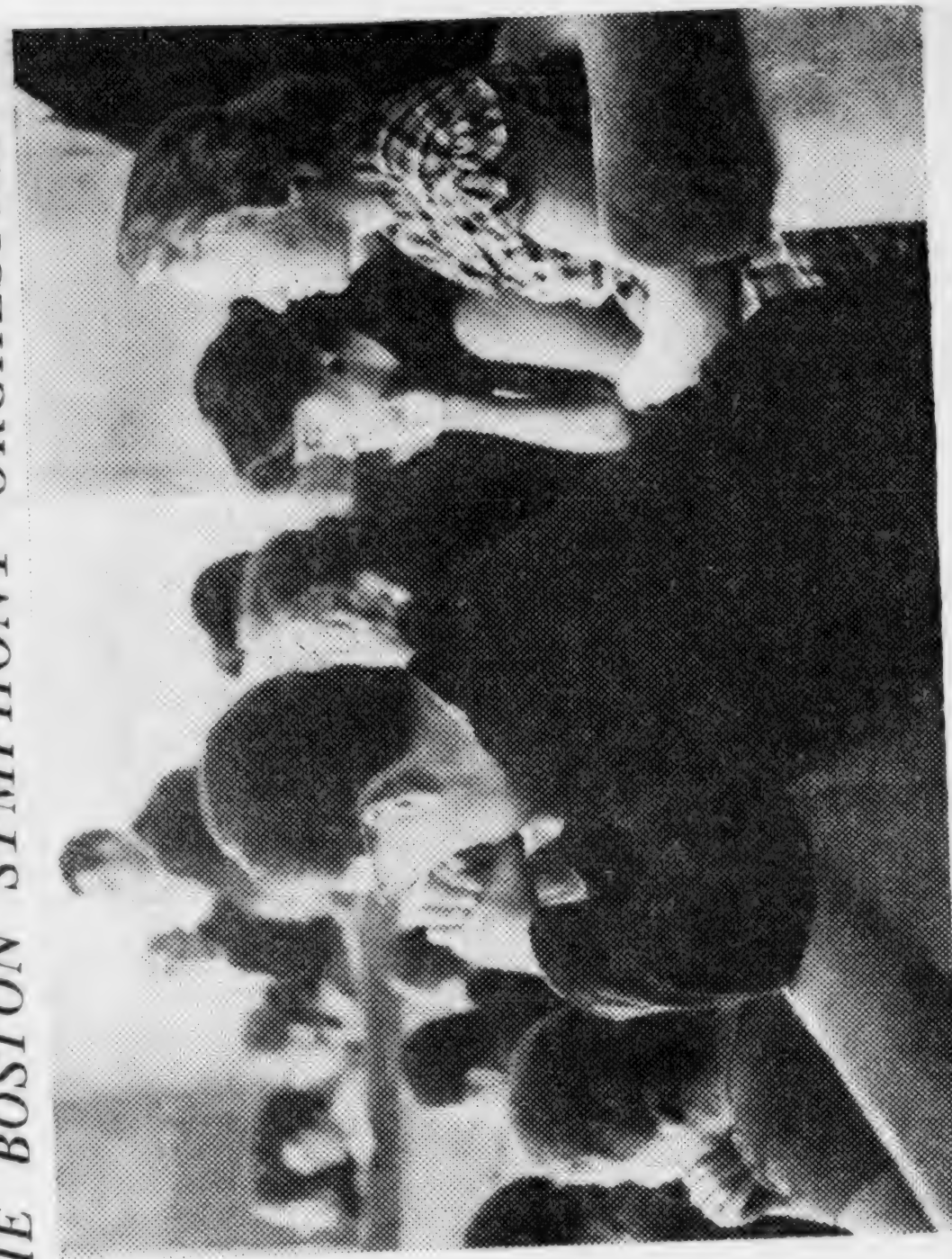
Only the auditorium had seats: on either side of it, behind the columns, were 15-foot marble parterres running the length of the hall. Here and there were chairs and sofas overlooking the auditorium, while above, high in the snowy reaches of the ceiling, were smaller galleries behind white balustrades. Between the awe of the beauty of the place and the magnificent sound of the orchestra rehearsing on the stage (for the acoustics of the hall even when empty were indescribably fine) I forgot all about the girl.

Sudden Shock

It occurred to me presently with a sudden shock, and I rushed out back to learn what had gone wrong. The explanation was simple. Although orchestra, management and the guiding body of interpreters, who were, as I have said, more than interpreters, had agreed to let the student orchestra in, the management of the hall had refused. Its decision, reasonable enough, but under the circumstances insensitive, was based on the fact that the hall would have to be tidied up after a visitation of 100 or so students and this would not be possible.

But when I got back out into the street, the girl and her friends were gone. I saw her only once again, and then not to speak to. For somehow she got into the second of the two concerts and stood, along with hundreds of others, crushed in the throngs in the standing room to the sides.

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IN RUSSIA WITH THE BOSTON SYMPHONY ORCHESTRA



B# 9/23/56
Reasonable Ruling,
But Quite Insensitive

By RUDOLPH ELIE, JR.

LENINGRAD, WITH THE BOSTON SYMPHONY ORCHESTRA—The young freckled-faced harp student who had met us at the Leningrad airport stood on the sidewalk with 10 or 12 of her student colleagues outside the entrance to the great hall of the Conservatory. When she saw me approaching from the hotel across the street she ran over and greeted me with a warm though somehow sad smile.

"Well," I said, "what's the matter, why aren't you in at the rehearsal?"

She shook her head reproachfully and said in halting English, "They won't let us in."

I could not have been more appalled. It was she who had read a formal request from a piece of paper at the airport when we had arrived, seeking admission for herself and her student colleagues of the Conservatory orchestra to the first rehearsal of the Boston Symphony. In the confusion and excitement of the moment, she had addressed herself to me and, in the confusion and excitement of the moment I, with no authority whatever, had enthusiastically granted her permission to bring everybody.

Told Committee

It hadn't taken me long to recover my senses, however, and I had told the committee of the orchestra which, along with the management, is in charge of these things, of the girl's formal request. After a brief huddle, all agreed that the student orchestra should of course be invited to the rehearsal. After all, not only had the tickets been sold out for months but their price of 20 to 40 rubles apiece was wildly prohibitive not only to students but to the wide public as well. So it was, I thought, all happily arranged.

"You wait a minute," I said, "and I'll see what I can do."

There ensued one of those lapses it is not easy to explain. For I had no sooner stepped into the hall by way of the stage entrance and the maze of tuning rooms behind, than I was overcome by a state of mind verging on auto-hypnosis. For

while the outside of the Leningrad Conservatory may be mildly described as dilapidated, as may nearly all of the great buildings of the city, the Great Hall is indisputably the most beautiful music hall in the world, a statement made confidently despite the fact I haven't seen them all.

After ten days I can still close my eyes and see every detail: the six soaring white marble columns on either side of the wide auditorium, the gold and cream arm chairs upholstered in red brocade, the deep red carpets, the exquisite silver pipes of the organ in magnificent inlaid mahogany paneling, the gorgeous red velvet hangings, the grouped Soviet and American flags on either side of the organ and, most of all, the eight stupendous crystal chandeliers glowing iridescently from the light of tiers of bulbs.

Only the auditorium had seats: on either side of it, behind the columns, were 15-foot marble parterres running the length of the hall. Here and there were chairs and sofas overlooking the auditorium, while above, high in the snowy reaches of the ceiling, were smaller galleries behind white ballustrades. Between the awe of the beauty of the place and the magnificent sound of the orchestra rehearsing on the stage (for the acoustics of the hall even when empty were indescribably fine) I forgot all about the girl.

Sudden Shock

It occurred to me presently with a sudden shock, and I rushed out back to learn what had gone wrong. The explanation was simple. Although orchestra, management and the guiding body of interpreters, who were, as I have said, more than interpreters, had agreed to let the student orchestra in, the management of the hall had refused. Its decision, reasonable enough, but under the circumstances insensitive, was based on the fact that the hall would have to be tidied up after a visitation of 100 or so students and this would not be possible.

But when I got back out into the street, the girl and her friends were gone. I saw her only once again, and then not to speak to. For somehow she got into the second of the two concerts and stood, along with hundreds of others, crushed in the throngs in the standing room to the sides.

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I need hardly recount the triumphs of these two concerts in Leningrad: they have long since been treated in the news columns of the press the world over. Yet the ovation, persisting long after the orchestra had been dismissed following its encores with only the conductor on the stage—the astonishing warmth and friendliness—the intense interest in the men of the orchestra, their instruments, their clothes—the vast crowds assembled outside the stage door to applaud each musician as he left the dressing room—the ensuing middle-of-the-street groups surrounding the musicians and talking and laughing until midnight—the questions, the answers, the extraordinary manifestation of humanity on both sides: these are sights and sounds that cannot be conveyed, and cannot be forgotten. The spot news of the orchestra's success in Russia is merely an entry into the record books. The emotional character of the moment is an entry into the hearts of all who lived it, and it cannot be measured.

Anyway, I waved at the little girl as she stood in the crowd and she waved back happily. I guess she knows what happened at the rehearsal. I hope so anyway.

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Musicians Quizzed Eagerly by Soviets

By Frederick H. Guidry

Staff Writer of The Christian Science Monitor

Intense curiosity about American life is one of the things Boston Symphony Orchestra members recall most vividly about the Moscow and Leningrad portions of their triumphal European tour.

"They were curious to find out anything they could about America," Everett Firth, tympanist, said as he waited at Logan International Airport for customs officials to check his baggage.

"They wanted to hear about what kind of a car I drove, how much money I made, what my home life was like. One even asked if I was a millionaire," he added.

He was holding a balalaika and mandolin, strange souvenirs for a percussionist. But he added, "With a few lessons I might be able to play them."

Bring Back Rare Finds

Mr. Firth was one of 67 BSO members who arrived yesterday by plane from London following a concert tour that included 28 performances in 19 European cities.

He was not the only one who saw to it that the orchestra came back to America with more instruments than it took abroad.

Noah Bielski, violinist, picked up an African guitar in Paris. Asked if he thought he could play it, Mr. Bielski said, "I think I've got to keep it hanging on the wall."

William Gibson, trombonist, brought back two horns from Czechoslovakia for his two youngsters. He described the instruments as "signal horns like referees in this country use."

Mr. Bielski said orchestra members were free to go where they pleased in the Soviet cities. He brought back two rolls of pictures he took in Moscow, as well as a recollection that Soviet citizens expressed "a general desire for peace, which I hope is sincere."

Hungry for Good Music

Mr. Gibson, sporting a green, yellow, and red cap he picked up in Scotland, said of Soviet audiences and good music, "They're hungry for it. They need it."

He said some Soviet musicians admired the large American trombones. "We are able to put more air through the large bore," he explained, adding that it affected the tone. Trumpeters, too, liked the American instrument as being "more flexible."

Richard Burgin, concertmaster and associate conductor, said European audiences "really love music" and "show it more with applause." He added, "You can't expect that here, where people hear you play day in and day out. There we were guests. You have to take that into consideration."

In Leningrad Mr. Burgin met old classmates, and the orchestra generally was swarmed over by Soviet musicians during intermissions and after the performances.

Cultural Interest

"They wanted to know what kinds of music we play, about living conditions, rehearsals, not so much about how much money we make," he reported.

Mrs. Doriot Anthony Dwyer, flutist, said Soviet flute players she talked to wanted to know mostly about the American musical world but also about such things as schools.

"I talked for two hours. Anyone from America could stand on a street corner in Moscow and answer questions all day," she said. Mr. Dwyer thought that the fact that questions flowed so freely showed not so much a desire to check up on the accuracy of Soviet Government reports of American life as a yearning for more facts to fill a void.

Touring Europe With Boston Symphony -- XXIV B. & 9/23/56 Moscow Stations Put MTA's to Shame

By CYRUS DURGIN

MOSCOW, U. S. S. R.—Moscow is now the Big Town of the Union of Socialist Soviet Republics. As the political center of a vast territory and heterogeneous collection of races, Moscow is something of a cosmopolitan center.



DURGIN

It looks more modern than Leningrad, and a large part of it is. Once an old city with crooked streets, it is being converted gradually to modern city planning. There are even a few small skyscrapers here.

Moscow spreads out, the distances are considerable, the squares large and the downtown streets very wide even

by our standards.

Our cold-eyed "interpreters" said that most Russians prefer Leningrad and consider Moscow a dull town, but I don't believe them. They must have had some sort of pitch in making this statement, but I don't know what.

★ ★ The Kremlin, of course, is the nerve center of the U.S.S.R. and the focal point for visitors. It is a big collection of buildings—palaces, cathedrals and what not.

You can get into part of the palaces, and see how well the Romanoffs lived when they resided there without paying rent.

As in the Winter Palace at Leningrad, the scope and magnificence of the old Kremlin palaces are stupendous. The crown jewels and the thrones of the Czars are kept there, though we didn't get to see them. The Soviet faithful by the thousands come to see the show, and you have to get tickets of admission three days ahead.

But we were ushered into the huge hall of the Supreme Soviet, where the top dogs of the regime, and delegates from the republics convene.

★ ★ They even let us sit down there, and I occupied the seat of a delegate I shall never meet, central aisle, left side, third row from the front.

As at the United Nations, each desk has earphones, also a small loudspeaker.

I sat and used my imagination. Up there on the rostrum Stalin used to sit. Up there Malenkov made his famous admission of mistakes and so retired from being Stalin's successor as boss of the U.S.S.R.

(We got a bit of scuttle-butt, by the way. It is this: Malenkov and a few others are really cultured men and could not endure the crudity and muscle methods of those rough yokels, Khrushchev and Bulganin. Accordingly they gave up their seats of power. And maybe the moon is made of green cheese.)

This hall of the Supreme Soviet is truly handsome, functional and modern. How they happened to do it so well is puzzling, for from what we saw of Russian building and decoration, they step forward with one foot and backward with the other.

You'll see many tall and massive structures in Moscow, enough to give it sort of a Chicago look. That is, from a distance. Go closer and you find that modernity it tempered with ornamental details from the past.

You can see glass fronts, angular balconies and all that, but seldom if ever in really pure style. The Soviets boast about their new building, but it is not modern as the Western world knows modernity. From available evidence it is not well constructed, either.

I have been told that even in their latest super-jets, all back-swept and smart-lined outside, the Russians have put small chandeliers and scallop-hung draperies. Perhaps the Russians are way ahead in some types of aircraft design and in thermo-nuclear experimentation.

In decoration they are pre-1917. There is something corny about their notion of ornamentation. It may have been occasioned by lack of contact with the rest of the world.

★ ★ ★

The Moscow subway stations, however, may be unique. Certainly they are the most beautiful ever to delight these eyes. Marble arches, mosaics and superb metal work, plus extreme cleanliness are the order here.

I couldn't help but think of the grimy twilight of Copley sq., Park st. and Scollay sq., the subway stations I know best.

Each of the seven stations in Moscow is done in a different color. There's been some sardonic laughter that these subway stations are walled in marble. This time the laugh is on the other side, I think. For once the Russians may have been completely practical. Here's why:

They have marble, which is a permanent surface, which requires washing but not paint. Paint is expensive in the U.S.S.R.

and labor to cleanse the walls is probably quite cheap.

As you pass new building projects, the brick work has a look of flimsiness and carelessness about it. Perhaps they cover up the irregularities with the stucco facade. Yet even that impresses as poor.

Relatively new structures around Moscow already have gone shabby and cracked, and on some of them the facade has begun to crumble away.

The Soviet government appears to have sacrificed human standards of living to keeping up the national monuments, to thermo-nuclear and aircraft progress, and to new building. Yet how well do they manage it?

Visitors From U.S. in Vienna

CSM 9-24-56 By Rudolf Klein

Vienna

The concert season in Vienna opened with an evening performance by the Boston Symphony Orchestra. After the Philadelphia Orchestra and the New York Philharmonic-Symphony, this was the third American orchestra of the postwar period to visit Vienna.

The orchestra came from Moscow via Prague to the Austrian capital. The train on which the instruments of the musicians had been sent was late, and the audience had to wait more than an hour before the concert could begin. But the delay was taken good-humoredly, and the reception given the orchestra and its conductor, Charles Munch, was in no way less warm. The enthusiasm of the audience grew with each piece, and finally burst all bounds. When at last the people let them go, it was only because the strain of the long tour was plainly written in the musicians' faces.

Remarkable Quality

This strain, however, had not the slightest effect on the quality of the performance. Even the first work presented, the "Elegy" by Howard Hanson, made clear the outstanding qualities of the string section. In fact, the quality of the orchestral group seems to be in all ways remarkable. In particular the cellists and basses played magnificently, and the song of the violins compared with that of the Vienna Philharmonic.

The rendition of the "Liturgical Symphony" by Arthur Honegger, was the high point of the evening, not only because

this music is almost unknown to us, but also because it was performed with a precision and an exactness of fabulous dimensions. The virtuosity of the woodwinds and the brasses, in my opinion, has no equal in the world. That in this immensely difficult work not a note was missed, and none was blurred to the ear, was a surpassing accomplishment.

Concept of Music

The same precision was evident in Ravel's Suite from "Daphnis and Chloë." The work and the magic of its sound profited greatly from the circumstance that the woodwinds of the orchestra in part have French instruments, which are specially suited to this music. The situation was less favorable in the Brahms Second Symphony, for the individuality of the woodwinds did not lend itself to the blending of a homogeneous whole, and those parts of the composition which are based on the completeness of such fusion did not attain the proper unity. Also the trumpets stood out a little too sharply.

In general, it seems that the difference in the concept of music between the Boston orchestra, or any American orchestra, and a Viennese orchestra, is a question of rhythm. To the Viennese musician, the measures are more or less elastic indications, which, according to the demands of the melody, are contracted or expanded so that there is no metronomic exactness. American orchestras, by contrast, seem to focus on strict, inflexible rhythm, which in turn has the advantage of the utmost precision. The Viennese audience would be willing to do with less of this precision and get in exchange more freedom in the melodic structure. It is not so set, however, as to fail to appreciate the merits of the Boston Symphony.

Boston Symphony in Zurich

By Willi Reich CSM 9-29-56

Zurich

The Boston Symphony Orchestra, on its European tour, came to Zurich and Bern and had a triumphant success, which was principally due to the disciplined virtuosity and the tonal richness of the whole ensemble.

Of the various sections, the woodwinds and the exceedingly precise percussion instruments made the deepest impression on us. The brasses seemed to us at times to show too much of a soloist tendency. With the strings, unanimity of bowing was admired above all else, unison passages being played really as one man. In the tone productions of the violins, especially in the higher range, a certain dryness was occasionally noticeable.

Conducted by Monteux

The Swiss concerts were conducted by Pierre Monteux, who gave us, with restrained interpretive gestures, a performance masterly for rhythmic impulsion and for sureness of architectonic structure. In his clear and purposeful movements and in his complete independence of the

musical notation, one saw that to him the music presented had become second nature.

The program in Zurich was laden with three symphonies. In the opening one, the "Paukenschlag"-Symphony (No. 94) by Haydn, a string section of some 70 men was pitted against the six woodwinds of the original; an arrangement which gave forte passages a monumentality much beyond Haydn's own world of sound. One was the more struck by this misconception when in succeeding pieces tonal proportions were exactly preserved.

Creston Symphony

Paul Creston's Second Symphony (1944), presented after the work by Haydn, showed distinction for the artistic skill with which thematic material was inflected in a technique of free variation.

The principal offering was Schubert's Seventh Symphony. This had a metrically very taut performance, dynamic contrasts being most poignant and telling—a performance which left nothing to be desired either in the way of lucidity or of glorious sound.

Boston Symphony in London

CSM 9/25/56 By Reuters
London
The Boston Symphony Orchestra, under the direction of Charles Munch, today won an impressive reception from the London critics—particularly for their handling of Walter Piston's Sixth Symphony.

"This Symphony," said the Daily Express, referring to its first London performance in the Royal Festival Hall last night, "has endearing wit and an American tang. A cheeky second movement and a last that recalls square-dancing rhythms are balanced by a contemplative slow movement."

The London Times said, "It is decidedly festive, for it makes enjoyable music, and it displays the present character and potentialities of the orchestra to perfection—the full-toned authority of the strings, the livelier but

still weighty brass, and the able though less individually impressive wind section. The symphony has the characteristic, too, of being light-hearted without showing weakness or frivolity."

The Daily Mail said the symphony which the orchestra commissioned for its 75th anniversary "confirmed the agreeable effect it had on one at Edinburgh."

The critics were equally enthusiastic about Munch's handling of Debussy's "La Mer." "There was the most perceptive refinement of timbre, poetry in the wood wind, delicate shading in the strings, careful edging tints—and, often, a pride and glory of power—from the brass," wrote the Daily Mail.

"... Its detail emerged with crystalline transparency, its shape unflawed," said the Times.

Only the Symphony performance of Beethoven's "Eroica" Symphony drew any serious criticism from the critics. The Express said Munch gave it "a performance as smooth as a billiard ball."

"But," said the critic, "the brilliance of the playing could not quite make up for a disappointing absence of emotional depth."

The Times said it "sounded noble but cold, its structure undermined by sags of tension, its grandeur weakened by emphasis and ritenuti that smacked of sentimentality."

The Daily Mail said Munch "staked too much on keeping it heroic, exciting, muscular."

Boston Symphony Praised By Critics in London Debut

LONDON, Sept. 25 (Tuesday)—(Reuters)—The Boston Symphony Orchestra, under the direction of Charles Munch, today won an impressive reception from the London critics—particularly for their handling of American composer Walter Piston's Sixth Symphony.

"This symphony," said Lord Beaverbrook's Daily Express, referring to its first London performance in the Royal Festival Hall last night, "has endearing wit and an American tang. A cheeky second movement and a last that recalls square-dance rhythms are balanced by a contemplative slow movement."

The staid London Times said, "It is decidedly festive, for it makes enjoyable music, and its displays the present character and potentialities of the orchestra to perfection—the full-toned authority of the strings, the livelier but still weighty brass, and the able though less individually impressive wind section. The symphony has the characteristic, too, of being light-hearted without showing weakness or frivolity."

The conservative Daily Mail said the symphony, which the orchestra commissioned for its 7th anniversary, "confirmed the agreeable effect it had on one at Edinburgh!"

"La Mer" Win Raves

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Peter the Great's Imagination Still Reflected in Leningrad

By RUDOLPH ELIE JR.

LENINGRAD, WITH THE BOSTON SYMPHONY ORCHESTRA—The first thing I am going to do when I get home is re-read the biography of Peter the Great. *Mar 9/30/56*

I'm not any too sure, in fact, if I ever did read it for, in the presence of his works in Leningrad, I could not recall any but the principal events in his career. Nonetheless, it is evident that this monarch must have been one of the most forward-looking rulers in history, and a man with a fine sense of the comic into the bargain.

The first contact with Peter is of course Leningrad itself. He founded it as a modern metropolis with the building, in 1706, of the Peter and Paul Fortress, a long, low profile of bastions on an

island in the Neva river. It was Peter's splendid imagination that saw Petrograd, which is what the city was called until recent times, become a city of great boulevards, park-lined canals and public buildings of style and grandeur.

Obviously, he didn't live to see its fulfillment, but his successors, notably Catherine the Great, followed his vision and the tradition was so firmly established that the current fever of building in the city still retains the Petrogradesque flavor of graceful spaciousness established by ruler. *Mar 9-30-56*

The full power of Peter's creative imagination is most stunningly expressed in his great summer palace about 30 miles from the city on the Gulf of Finland. Our guides arranged for a tour of this incredible palace, known as the Peterhus and to say that it puts Versailles in the dark of the moon is to grossly understate the situation. If there is a more beautiful palace, or a more ingenious and harmonious place, than the Peterhus, I simply cannot think what it could be.

The ride to the Palace, after leaving the teeming city behind—it sort of dwindles into the endless plains of Russia five or six miles out—is along a good wide black-topped road paralleling a street car line for most of the distance.

Reminders of the siege of 1943-45 are everywhere, the first being a Russian tank mounted on a great granite pedestal at the point of the high water mark of the German invasion. It is in full view of the city's sprawling profile, too, and not more than five miles from the main street. Thereafter, through a mildly rolling terrain remarkable for its plain-ness, are gaunt, burnt-out skeletons of brick buildings and houses on either side.

Very Few Birds

The road passes through a few small villages and, according to our guides, collective farms. There didn't seem to be much sign of activity: very few cattle, not much truck gardening and no extensively cultivated tracts at all. Oddly enough, there was no bird life to speak of; Rosario Mazzeo, the Symphony's indefatigable bird watcher, couldn't get over this curious phenomenon (though someone theorized that three years of artillery duel would have permanently discouraged even a Boston pigeon.)

The marvels of Peterhus were not immediately apparent. The busses turned off the main road, by an immense castle-like building (now a rest home and vacation resort for holidaying Leningraders) and drew up on a gravel parking space. We passed through a gate and down a steep gravel walk to a fountain below. It was the first of a procession of fountains that in the end totalled more than 250—all personally designed by Peter himself.

There followed a stroll through what must have been, before the war, one of the great parks of the world. For, with that insensate, incomprehensible barbarity that marked their tread everywhere, the Nazis wrecked all the fountains, carried away the statuary, sawed down the trees, demolished the buildings and looted and laid waste to acres and acres of this incomparably innocent monument. It had no strategic or military importance whatever.

Yet with the very admirable regard the Russians have for their national shrines, whether pre-or post revolution, the grounds of Petershus have been entirely restored and reconstruction of the palace itself is now well under way. The fountains, each different, are all fed by a reservoir some 20 miles away and all express a different mood, now amusing, now ironic, now commemorative, but all extraordinarily ingenious and beautiful.

We passed the deer park, the aviary, the fish pond, the little summer house on the gulf (Peter's favorite little hide-away) and emerged suddenly onto a broad, boulevard-like area to catch our breaths in one of the most thrilling sights of the world.

In the middle a torrent of water rushed through a canal of granite to the sea, a half mile away. Its source was the great palace itself on a grassy-100-foot eminence, an exquisite structure of pink and white. Before it, into a vast pool encircled with foun-

tains, as though coming from the palace itself, tumbled the torrents of water. Here, in the pool, was the highest fountain of all, leaping 75 feet into the air over a colossal bronze statue of Samson and the lion, symbolic of Peter's great defeat over the Swedes.

There were fountains everywhere and flowers and shrubs and gold-plated statues, and, though some of us were quite wet they included an unforgettable experience... all the more so for the fact they all emerged so unexpectedly.

Quite wet? Ah, yes: Peter's little jokes. For here and there throughout the park, are dry fountains that spring into sudden action, trees that squirt the unwary, and statues that mysteriously erupt with water and catch the passerby with his umbrella down. It is all very funny if you don't get caught. And it is not unamusing even if you do, as it happens. Peter saw to it you don't get too wet.

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The Red Arrow ^{BH 10/2/56} Proves Very Special

MOSCOW, WITH THE BOSTON SYMPHONY ORCHESTRA—Every one clustered around the bulletin board posted backstage before the last concert in Leningrad.

PERSONNEL (it read): Depart 24.05 Leningrad/Moscow, overnight sleeper, Red Arrow Special. Busses depart hotel 23:15.

The way into Leningrad had been amiable enough: six flights from Helsinki. But how would a Russian sleeper turn out to be? Red Arrow Special? It sounded very well, but —

After the tumult of the final ovation in Leningrad, one that found the conductor alone on the flower-bedecked stage while standing throngs shouted and applauded (and made noises like "booo"—which is a sound of great enthusiasm in Russia, curiously enough) the men emerged from the dressing rooms backstage to find the whole street choked with people.

Dressing Room Full

The scene in the dressing room had been choked enough, heaven knows. For, crowding around the men, as they changed their pants, were admirers who had pushed through to the backstage area despite the attempt of the women ushers to keep them out. There were musicians, students, boys and girls, people of all sorts: the scene, in the forest of trunks and harp and double bass cases was one of indescribable confusion compounded by the urgency of the approaching train time.

In the street outside the crowds surrounded the four big red buses: among them were the new-found friends each man of the orchestra had made during his brief visit in the city: clarinetist with clarinetist, violinist with violinist or just man with man. And there were some relatives, too . . .

It was a happy crowd of people, a warm crowd, a wonderful crowd. To look out of the bus at them as they crowded around was to feel a catch in the throat: was this the face of a hostile people? It wasn't conceivable.

The buses pulled out. There were final cheers and goodbyes and with them an astounding wave of emotion. With them, too, a sudden release from the crushing fatigues and frustrations of one-night stands, of endless currency bewilderingments, of customs' red tape (though not even a whisper of a strand of red tape in Russian customs), of waiting around, of new beds and new rooms and irregular meals and, well, sheer irregularity.

The orchestra, to the last man, had played brilliantly, more brilliantly than it ever had played in all its 75 years. It had done (for the most part) incredibly inept programs that, while perhaps passable in a 24-week season in Symphony Hall, failed to convey the full potential of the orchestra.

Haydn's Surprise Symphony? Or Brahms' Second? Or, so lovely as it is, Schubert's Seventh? Or Rossini's "L'Italiana" Overture? They should no more speak for the Boston Symphony on tour than Copeland with his outrageous "Ode," or Freed, with his preposterous "Festival Overture" (even when cut to ribbons).

Profound Triumph

Yet, to the credit of the men of the orchestra and to them alone, they did. The essential quality of the orchestra itself spoke so eloquently that had it been made to play Haydn's Toy Symphony it could not have failed to convey the fantastic virtuosity and the dedicated musicianship of its attainment. The men of the orchestra knew this. They knew, too, that its listeners everywhere knew it as well.

So the departure from Leningrad, with its vast, cheering crowd of people, shook loose whatever thoughts anyone may have had that this was an occasion intruding any non-musical, any non-cultural, any non-human values. It was the most profound triumph of communication between people involved in a tragic misunderstanding, I venture to say, in all history.

The Red Arrow Special need have caused no qualms whatever. It was a long, low, brand-new diesel train of cars made up of four berths to a compartment. The linen was unimpeachable, and so were the fittings. Some later said the compartments were ill ventilated, and could not sleep. It is by no means a complaint unheard of on the Boston and Maine.

For my own part, having attended an important meeting designed to laboratory test several brands of vodka, I found the Red Arrow a delight since the engineer kept his hand upon the throttle and his eye upon the rail, which was as nice and smooth as the berth was cosy.

And the next morning, arriving in Moscow, there was a renewal of all the excitement of Leningrad. For on the platform to greet us, banked with roses, stood David Oistrakh, the super Russian violin virtuoso who had such a tremendous triumph in the United States last season. He shook hands with the entire orchestra, remained to be photographed with endless groups, and made it abundantly clear that if Leningrad had been hospitable, Moscow, as its bigger brother, was going to outdo it on every level. It did, too, but it was merely a question of degree, not quality.

BH 9/22/56

RETURNING SYMPHONY LAUDS RED WELCOME

A vanguard of 79 musicians, wives and staff members of the Boston Symphony Orchestra who flew into Boston yesterday from a successful tour of Europe, including for the first time Russia, were high in their praise of the reception they received from the Russian people.

The tired but happy group, delayed three hours in flight because of the weather, also was deeply stirred by the unusual ovations and response their music drew from audiences everywhere in Europe.

'MOST SUCCESSFUL'

"Musically speaking the tour was the most successful," said Richard Burgin, concert master. "We couldn't have asked for anything better."

Outstanding in the memory of the majority of the members, he said, was "the way the Russian musicians surrounded us after the concert, waited for us on the street, and asked us questions after question."

Rudolph Elie, Boston Herald music critic who accompanied the orchestra, said the "most incredible factor of the tour was the 35-minute ovation tendered the musicians in Moscow."

The triumphant orchestra members were greeted on their arrival at Boston Airport by scores of wives and children who had remained at home. One sad note was the meeting of Mrs. Leon Marjollet and her son and daughter. The father, a cellist, had died in Paris.

The remaining contingent of the orchestra is expected to arrive at the airport Tuesday morning.

BH 9/26/56

Symphony Players Leave for Home

The vanguard of Boston Symphony players will leave by plane tomorrow (Sept. 27) from London for the return flight home following the orchestra's brilliantly-successful six-week tour of Europe which was highlighted by five performances in the Soviet Union—three in Moscow and two in Leningrad. The orchestra will open its 76th season in Boston next Friday afternoon (Oct. 5) and Saturday evening (Oct. 6). A few isolated single subscriptions for the Saturday evening series still are available. Information about these, as well as about the Sunday afternoon series, for which some subscriptions also are available, may be obtained from the Subscription Office at Symphony Hall.

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By Erwin Stein

London

At a London visit, the Boston Symphony Orchestra justified its reputation of being an orchestra of unique qualities. It is not solely the beauty, but the character of its tone that one admires—a character, which is as clear and convincing in strident passages as in cantilena. Not only the brilliance of sound is admirable, but also its mellowness. Briefly, it is in the wide range of its orchestral virtues that the group excels.

Team work is ideal; in both virtuosity and delicacy the players serve to inspire one another. Their listening to each other makes for a perfect balance of sound. I do not agree with some critics who found the orchestra wanting in this respect. There is the utmost precision of ensemble playing, and yet the greatest freedom of phrasing.

To give special praise to any of the orchestral groups, or soloists, would do injustice to the rest; but the accuracy of brilliant unison passages should be mentioned. Large bodies of strings are easily lacking in precision, but here the unity of purpose, particularly in the bowing, makes each group sound a flexible single instrument, sweet or powerful, as the case may be.

The quality of the percussion instruments, no less than of their players, seems always an indication of an orchestra's excellence; and where can finer be found—both players and instruments—than with the Boston Symphony? *CSM 11/6/56*

Two Concerts

We heard the orchestra on two evenings. The first, with Charles Munch conducting, included the "Eroica" Symphony of Beethoven, Symphony No. 6 of Walter Piston, and "La Mer" by Debussy. The second, under Pierre Monteux, included the Overture "L'Italiana in Algeri" of Rossini, the Symphony No. 2 of Paul Creston, the Symphony No. 3 of Brahms, and the "Rosenkavalier" Suite of Strauss.

Of the two classical symphonies, Beethoven's was given the greater performance. Charles Munch, one-time concertmaster of the Leipzig Gewandhaus Orchestra, knows a Beethoven tradition, which is almost lost today. Both the American works gave the orchestra opportunity for displaying the full range of its virtuosity—especially the Piston Symphony, which sounded most exciting.

A consummate performance of "La Mer" provided the artistic climax to the visit of the Bostonians. Each of the details in which Debussy's score abounds was played, balanced, and timed to perfection; and the result was a colorful and luminous sound of a subtle variety that is rarely heard.

Remembered Première

The jubilant reception of "La Mer" reminded me of the first performance in Vienna, early in the century, when the work was hissed by the audience, while Webern, with whom I was standing, raved with enthusiasm. Debussy's music greatly influenced the young composer.

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New Instruments Show

STOCKHOLM—An instrument exhibit and two international congresses, one for measurement experts and the other for electron microscope scientists, were held in Stockholm in the middle of September.

6.10-7-56
(Under Guidance of 5 Cold-Eyed Women)

By CYRUS DURGIN

(Globe music and drama critic who toured Europe with the Boston Symphony Orchestra)

MOSCOW, U.S.S.R.—Many years ago, shortly before the outbreak of World War I, the Globe's late James Morgan toured Czarist Russia and reported that it seemed "like a huge, bankrupt estate."



Could that wise and sensitive observer behold Soviet Russia in 1956 I suspect he would render a similar opinion. Five days in Leningrad and Moscow have given me the impression that those cities are symbols of the human spirit perverted and mostly gone bankrupt.

These are merely impressions, necessarily hasty and perhaps superficial, but they are the evidence of what two eyes have seen and two ears have heard. I have a profound conviction that small things, though insignificant in themselves, when added together produce a sum total of large-scale truth.

The truth about Leningrad and Moscow, and by extension the whole USSR, as I see that truth, is that nearly 40 years of Communism have debased and dehumanized most of the population of a vast country. They have been debased in body, dehumanized in mind and feeling.

Communism as instituted by its apostle, Lenin, began with violence, theft and murder. As continued and expanded by Stalin, Communism extinguished all freedom of human thought and conduct. The original Marxist doctrines of the class struggle for equality, a classic if impractical theory of social reform, were, as I can see it, perverted by Stalin into the enormous horror of physical, intellectual and spiritual subjugation. Stalin's methods utilized all forms of cruelty and brutality. Any measure which carried forward his purpose, however contrary to honesty or decency, much less mercy, was taken without hesitation.

By Erwin Stein

London

At a London visit, the Boston Symphony Orchestra justified its reputation of being an orchestra of unique qualities. It is not solely the beauty, but the character of its tone that one admires—a character, which is as clear and convincing in strident passages as in cantilena. Not only the brilliance of sound is admirable, but also its mellowness. Briefly, it is in the wide range of its orchestral virtues that the group excels.

Team work is ideal; in both virtuosity and delicacy the players serve to inspire one another. Their listening to each other makes for a perfect balance of sound. I do not agree with some critics who found the orchestra wanting in this respect. There is the utmost precision of ensemble playing, and yet the greatest freedom of phrasing.

To give special praise to any of the orchestral groups, or soloists, would do injustice to the rest; but the accuracy of brilliant unison passages should be mentioned. Large bodies of strings are easily lacking in precision, but here the unity of purpose, particularly in the bowing, makes each group sound a flexible single instrument, sweet or powerful, as the case may be.

The quality of the percussion instruments, no less than of their players, seems always an indication of an orchestra's excellence; and where can finer be found—both players and instruments—than with the Boston Symphony?

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An Enormous Horror of Intellectual, Physical and Spiritual Subjugation"

A Five-Day View Of Soviet Russia

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Purge followed purge. Political party line followed party line, according to the result desired at the moment. Year by year, the Russian young were taught the sophistry and the falsehoods which constitute the Communist attitude toward the individual and the state.

The end result is that of which I saw a little: a people oppressed; pathetically ill-informed; ill-fed, with lines of misery and tension in their faces, many of them; a people in servitude to what I can regard only as either the false notion that they have attained equality, or the selfish ends of the political leaders who control their destiny.

This is a large claim, but I believe it to be just. What did I see?

First, in the teeming city of Leningrad, shabbiness of clothing, desperate unhappiness in people's faces, second, a dilapidation of building structures to an extent which we would regard as slummy, and this was general wherever in the city our Boston Symphony Orchestra group was taken.

We were there as official guests of the U.S.S.R., and I must say they had organized our stay with that complete thoroughness typical of an authoritarian, bureaucratic state. It was their obvious intention to give us a good time as they saw it, no doubt, with the intended result of our seeing Russia at their best. Their best, it should be emphasized. They housed us and they fed us; they showed us around, and pointed with pride to their national monuments. The shabbiness, the dilapidation and the unhappiness they just didn't mention. Perhaps they thought we didn't see it.

"They," in the first place, were five women from Intourist, the governmental bureau in charge of all travel—for Russians and foreigners alike—within the U.S.S.R. They all spoke English, up to a point. It was their business to smile, be friendly, helpful and even solicitous. They were known as "interpreters." They all, without exception, were self-assured, bossy women; their eyes were cold, their tongues quick and always a little hard. In manner and in substance of speech, they all sounded alike. They were not feminine women, they were, at least in their official capacities, masculinized—or perhaps neutralized is a better word—females.

They met us at the airport in Leningrad, where Radio Moscow had set up microphones near the planes. There were bouquets of flowers to welcome us, smiles, pleasant words. Everything in fact, as I sensed it, except real sincerity.

The man from Radio Moscow spoke with a Brooklyn accent. His eyes were a trifle shifty, his manner oily in an assumption of the "all-American boy" style. Just a good guy who wanted to get our first impressions.

The treatment began right away. He interviewed Thomas D. Perry Jr., manager of the Boston Symphony, asking this and that about the United States and Russia and the Orchestra, and so on. This in a way which was subtle but plainly designed to establish confidence and then, I am sure, to weasel out a few statements which might be uttered in careless humor, and then used for Soviet propaganda purposes.

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Photographers got busy, and we smiling brothers from across the seas were visible, in rather poor picture reproduction, in the Leningrad papers next day. We were new to this routine. We were slightly uneasy and embarrassed (speaking for myself) for there was the realization that good manners demanded gentle behavior, and that, in a certain sense, everyone of us was at that moment representing in a foreign country, the United States of America.

But among these Russians, there were some who, I am certain, were sincerely glad to see us. They were musicians. The musical fraternity is the same the world around.

Symphony Back, Tired But Gratified

Seventy-nine Boston Symphony musicians stepped onto home soil at Logan Airport yesterday with a European triumph in their pockets.

With them were wives and staff members as the 19-city tour from Ireland to Moscow came to an end.

The remainder of the world-famed orchestra, including conductor Charles Munch and former conductor Pierre Monteux, will arrive next week.

For the travel-weary symphonists, the squeals of their waiting children and welcoming calls of wives and friends in the customs room sounded better than the bravos of sophisticated London and music-hungry Moscow.

"Most successful," declared Richard Burgin, concert master, one of the first down the ramp of the plane, which was three hours late.

"They went crazy over us in Leningrad and Moscow," he reported.

"They wouldn't let us off the stage. You couldn't ask for anything better. We had an excellent performance in London and a few in Edinburgh," Burgin said.

The only sad note of the tour was the death of cellist Leon Marjolle in Paris on Sept. 19.

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He also said that the Russians surrounded the musicians on the street after the performance and bombarded them with all sorts of questions, many of which were concerned with living conditions in the United States.

Burgin himself had a sort of personal homecoming, because he studied at the conservatory in

Leningrad and renewed acquaintances with many teachers and friends. He is a native of Warsaw.

The orchestra was given a 35-minute ovation in both Leningrad and Moscow.

"The Russians are hungry for music," said George Madsen of Jamaica Plain, piccolo player. "It was a grand success everywhere."

Mrs. Gaston Dufresne, wife of the double bass player, termed

the trip "an extremely hard one, where everybody suffered from lack of sleep and all were continually on the go."

She said she found that Europeans had "adopted the American wanderlust and now seem to want to be on the move."

The orchestra will be given an official welcome home at Symphony Hall at 11 a.m. on Oct. 9, with Gov. Herter and Mayor Hynes attending.

(Globe Photo by William Zimist)

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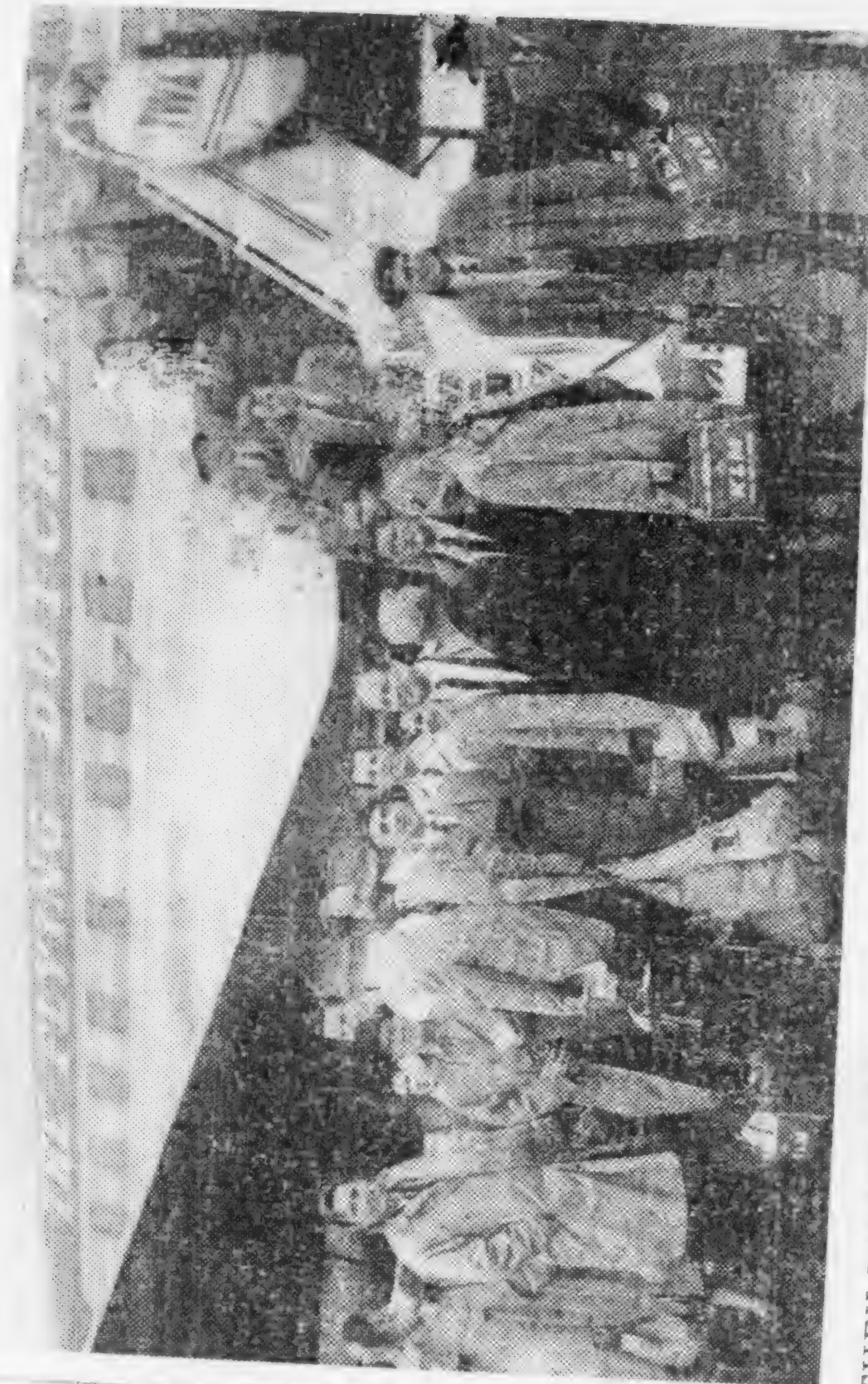
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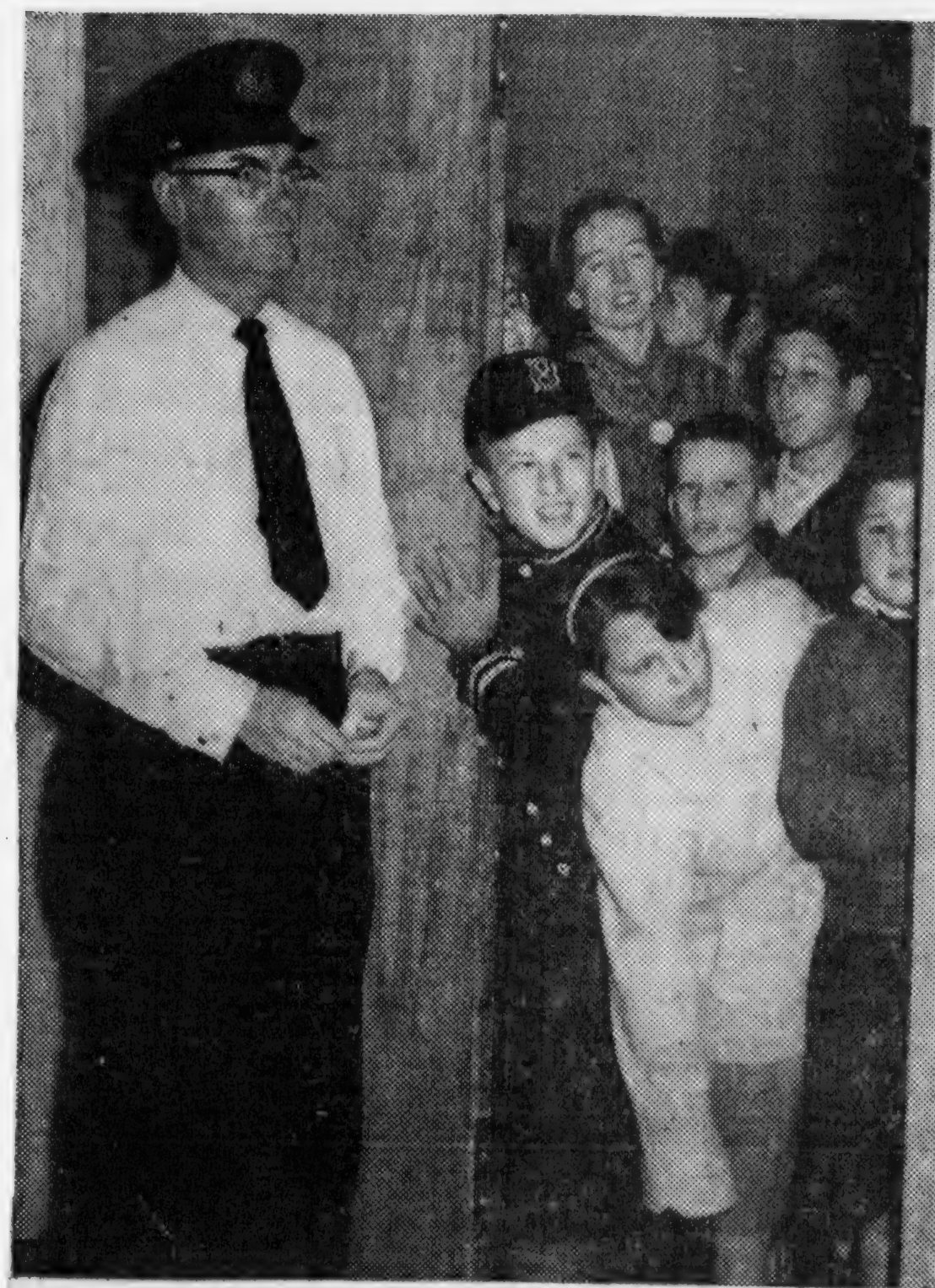
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WAITING FOR THE PLANE TO COME IN at Boston Airport terminal are Mrs. Kapuscinski of Brookline, left, wife of the Boston Symphony Orchestra violoncellist, and Mrs. Sherman Walt of Chestnut Hill, whose husband plays the bassoon. With them are their children, Nisa, 8, Jan, 2, and Gina Kapuscinski, 5, at left, and Stephen, 8, and Barbara Walt, 6.



(Globe Photo by William Ennis)

"HURRY UP, DAD," was the general feeling of these children and wives of Boston Symphony members waiting outside Customs office at Logan Airport. Inspector Frank Ryan is at left.

1541

Boston Symphony

Yankee genius is recognized in Europe—even in the Soviet Union—as brilliantly productive in such things as autos, washing machines, and electric refrigerators.

But how about the cultural field? The answer, with top rating for the United States, has been provided by the tour of the Boston Symphony Orchestra through 19 European cities from the Republic of Ireland and Scotland to the Scandinavian countries, on to the Soviet Union, and back through Czechoslovakia, Austria, West Germany, Switzerland, France, and England.

Wherever it went the orchestra was considered a dazzling example of American achievement in the arts as it was heard in 28 concerts, 18 conducted by Dr. Charles Munch, 10 at intervals by Pierre Monteux. On the creative side, Walter Piston of Massachusetts was given a foremost position among contemporary composers anywhere.

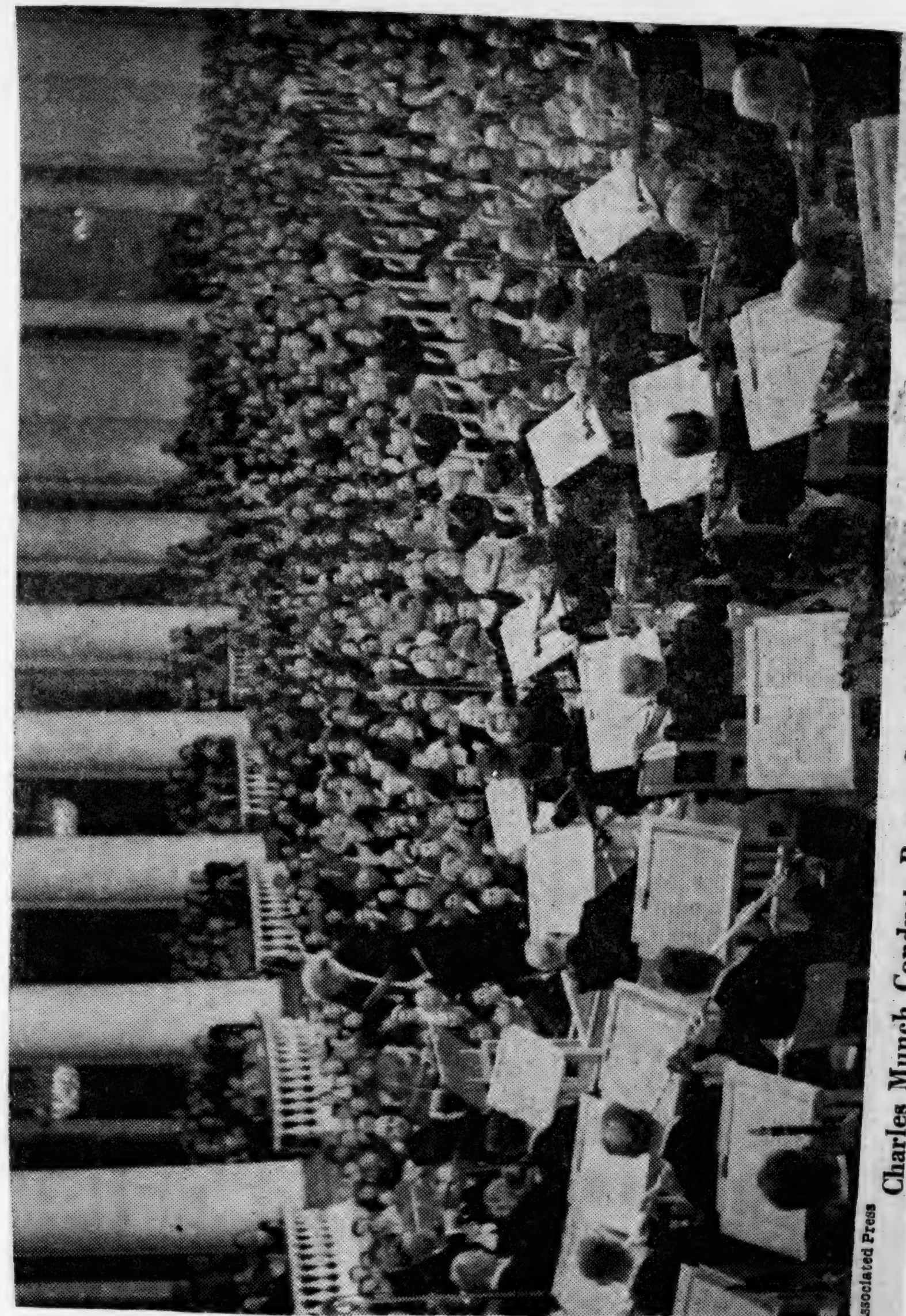
More than a musical event, this tour was a diplomatic mission backed by the United States State Department through the President's Fund for International Affairs under the administration of its officially appointed agency, the American National Theatre and Academy. *C.S.M. - 9/28/56*

Of particular significance was the penetration of the Iron Curtain by the Boston Symphony. It was the first Western symphony orchestra to appear in the Soviet Union. And in two concerts in Leningrad and three in Moscow it well justified its mission.

It was acclaimed by the Soviet public and by music critics.

Beyond the success of the musical reception was that of the contact between the members of the orchestra as American citizens and the people of Leningrad and Moscow.

In these pictures we catch glimpses of the orchestra both as musicians and as American visitors to the Soviet Union.



Charles Munch Conducts Boston Symphony in Leningrad's Philharmonic Hall

Associated Press

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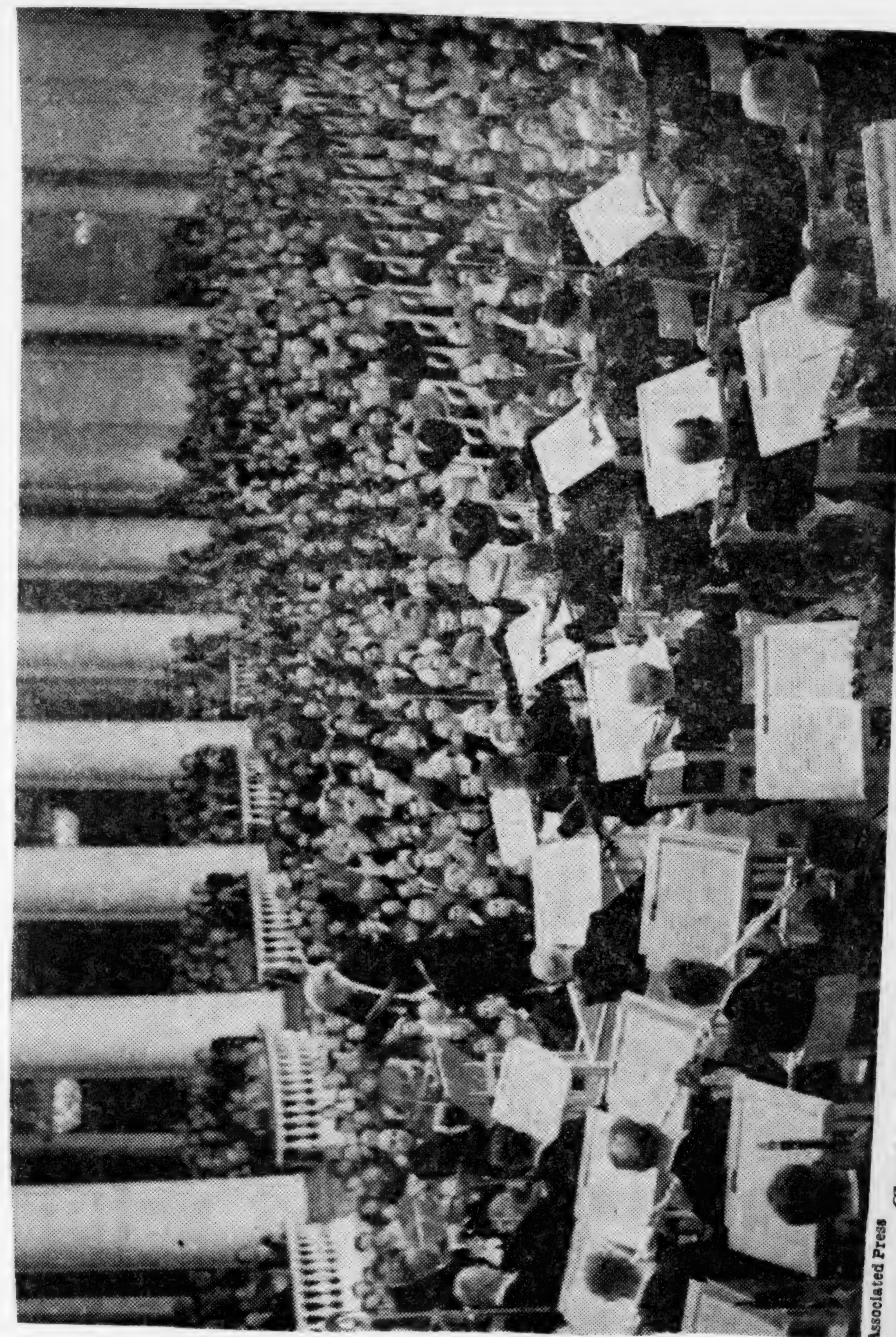
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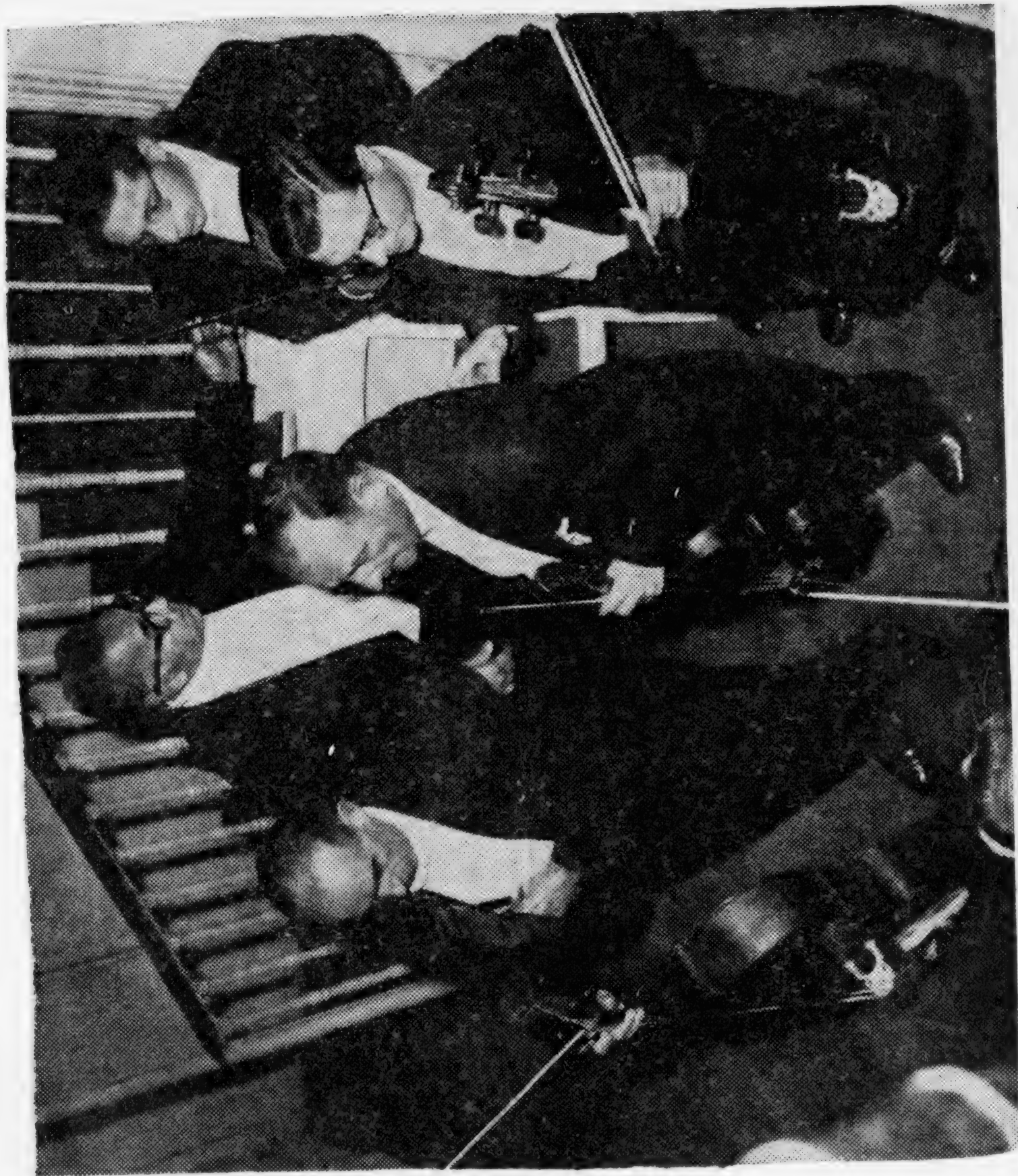
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Associated Press



'On Stage!'



Musicians Snap Views of Countryside En Route to Leningrad



Nap Wins Out Over Sight-Seeing



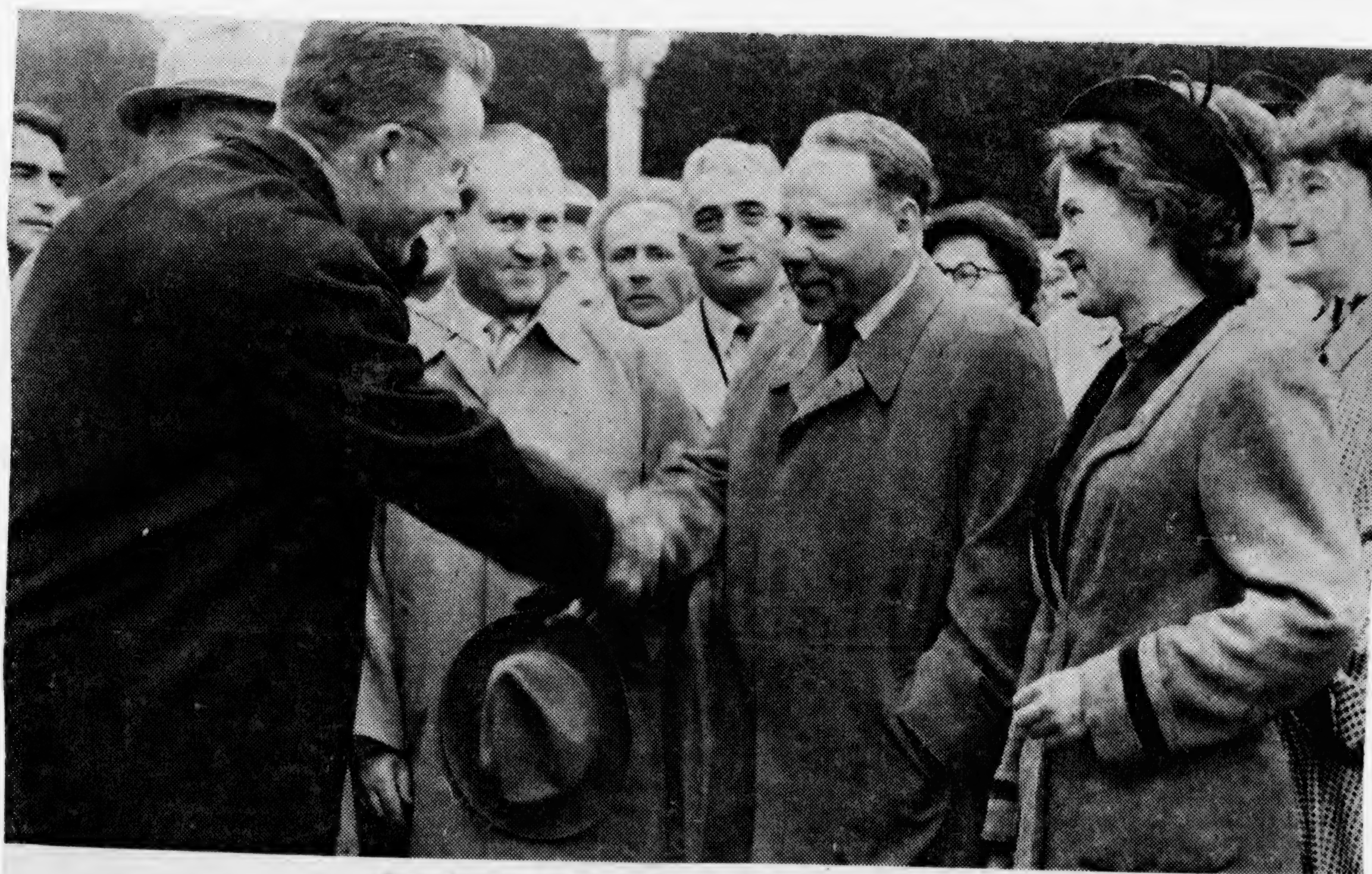
Trains ... Where Yesterday? Where Tomorrow?



American Tourists Steal Rehearsal Peek



Moscow Audience



Boston Symphony Is Welcomed to Moscow

Shaking hands are Thomas D. Perry, Jr., manager of the orchestra (left), and a Soviet official from the Ministry of Culture. Between them stands the famous Soviet violinist, David Oistrakh. Girl at right is an interpreter.



Farewell Party in Moscow

Charles Munch cuts cake at banquet in Moscow's Hotel Metropol



Soviet and American Flags at Leningrad Concert

...and so back to Providence

Providence Sunday Journal
November 18, 1956

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but the audiences were all alike:
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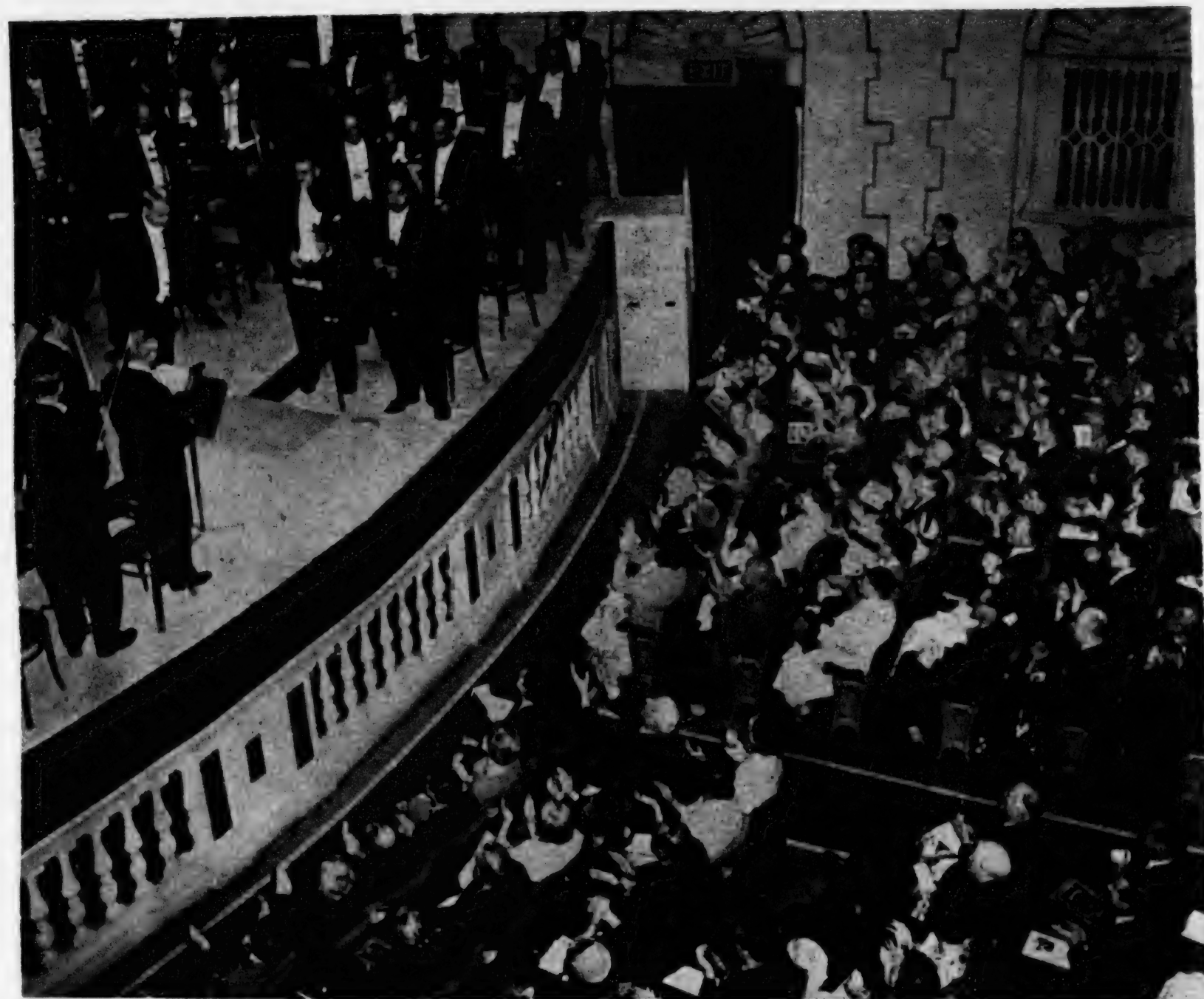
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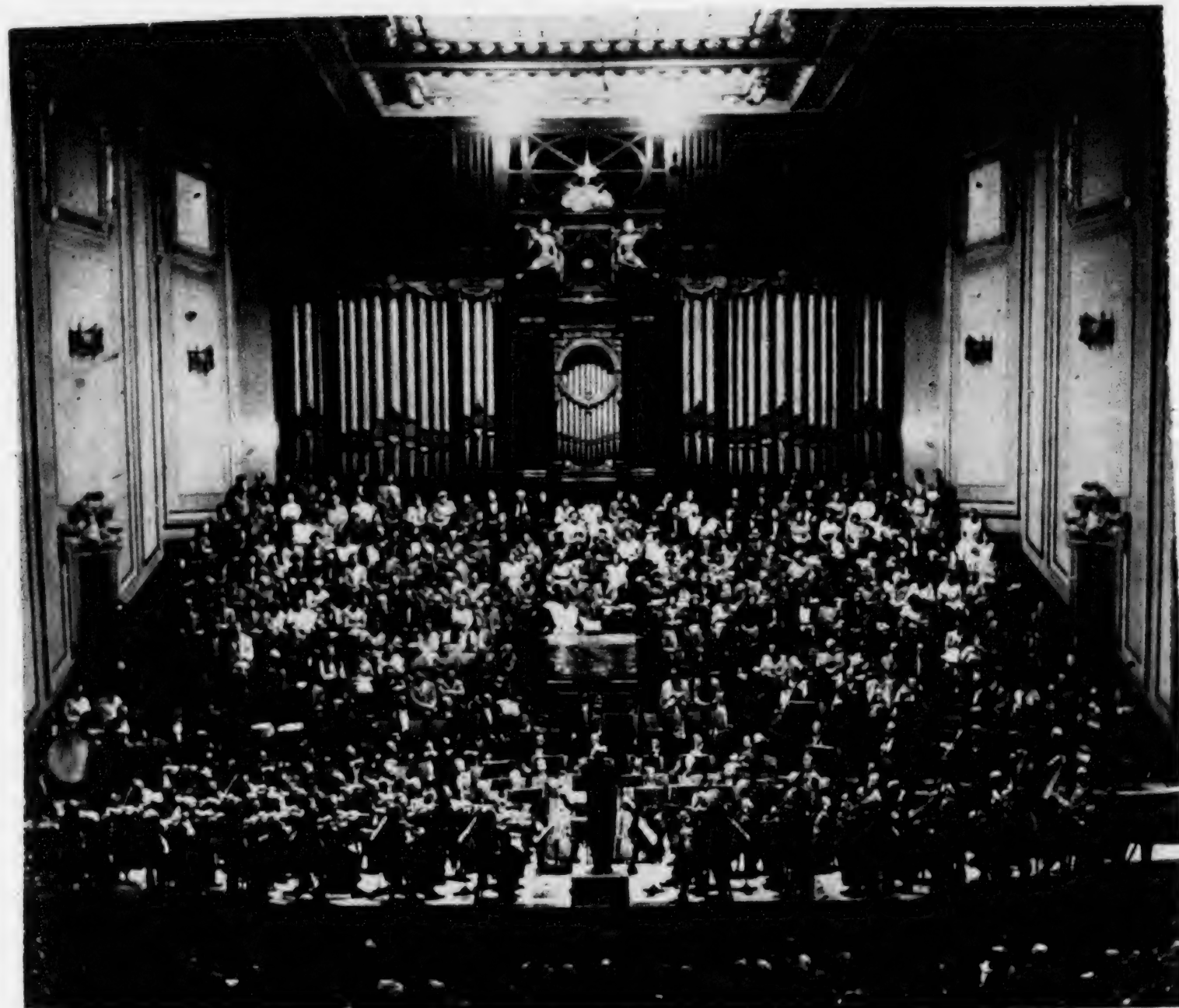
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Copenhagen The new Tivoli Hall is equipped with royal box, left, occupied by King and Queen.



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Vienna By Sept. 12, orchestra was in Vienna's Grosser Konzerthaus, where visiting orchestras usually appear.

HONY ON TOUR continued

Brought 'Cultural Gift'

meant something like what men say about a very beautiful woman—that she is too beautiful to stand."

The tour opened in a movie house in Cork, where Mr. Michael T. Kelleher, a Boston insurance man and a trustee of the orchestra, made a little speech in which he expressed his pleasure as the son of an immigrant in making a cultural gift from one celebrated Irish center to another.

In Dublin, the concert was attended by former Prime Minister De Valera as well as Sean O'Kelly, president of Eire, and the mayor of Dublin who happened to be celebrating his 75th birthday. This year is also the orchestra's 75th anniversary. The Dublin concert was in a converted movie house.

The most beautiful concert hall used by the orchestra, in Man- ➔



Stuttgart The Liederhalle at Stuttgart was opened last spring and is asymmetrical. The orchestra played Brahms 2nd.



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President and Mrs. Kekonnen of Finland sat at center in front of audience when the Boston Symphony played at cavernous Fair Trade Hall.



Moscow ↓
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concert was given on Sept. and featured Beethoven's Eroica. It was presented in the Folketeatret, a theater used a lot for ballet.

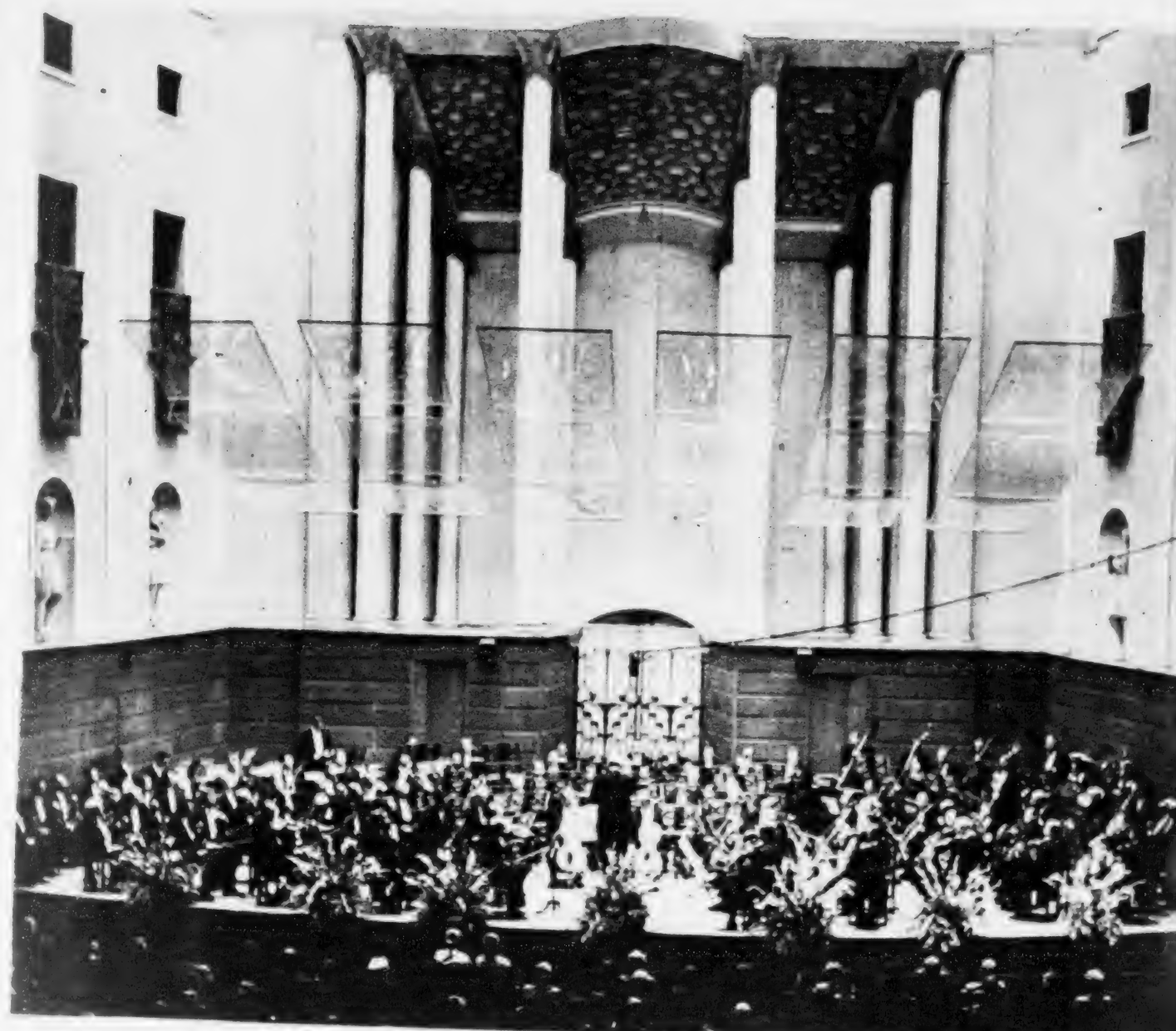
Heisinki →

President and Mrs. Kekonnen of Finland sat at center in front of audience when the Boston Symphony played at cavernous Fair Trade Hall.



Moscow ↓

concerts (there were three) were held in Great Hall of Moscow Conservatory. Roses on organ pipes fete orchestra on its 75th birthday.



Stockholm

Lovely ornate-modern Concert Hall was scene of Swedish appearance. Glass baffles help the acoustics.



Prague Orchestra played Honneger and Hanson to a full house at Smetana Hall, ornate and named for the Bohemian composer.



Paris concerts were at Champs Elysees Theatre where Stravinsky *Sacre de Printemps* premiere years ago caused a near riot.

SYMPHONY ON TOUR *Continued*

Hall of Czarist Nobles

ager Perry's estimation, was Hall of the Philharmonic in Leningrad. "It was built before the Revolution," he said, "and was called the Great Hall of the Nobles in czarist days. Nowadays, it is used by the Leningrad orchestra. It is painted in an off-white color and the seat upholstery is finished in red. The place is kept in tiptop condition."

One concert hall, the Tivoli, is placed right in an amusement park in the center of Copenhagen. "It is a very beautiful building," Mr. Perry said, "and quite new. The amusement park—not gaudy like ours—is in the center of the city and has walks and restaurants and so on. A delightful and entertaining place."

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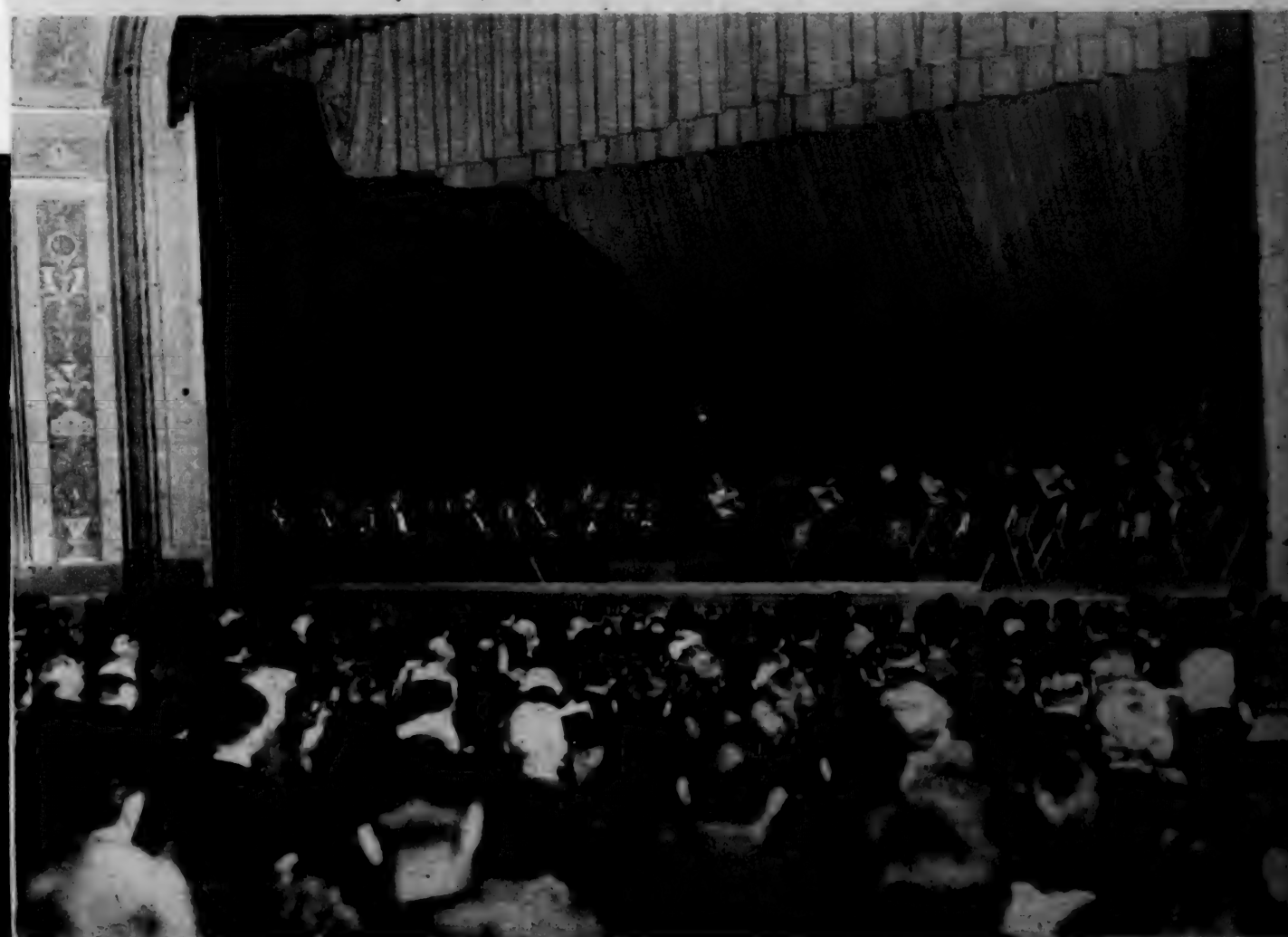
London

Royal Festival Hall, built for the Festival of Britain, was scene of the last concerts, Sept. 24-25.



Leeds

concert was presented in the Town Hall. Leeds was chosen to bring music to an area outside a metropolitan center.



Providence

Dr. Munch leads orchestra at our own Veterans Memorial Auditorium, scene of Tuesday concert.

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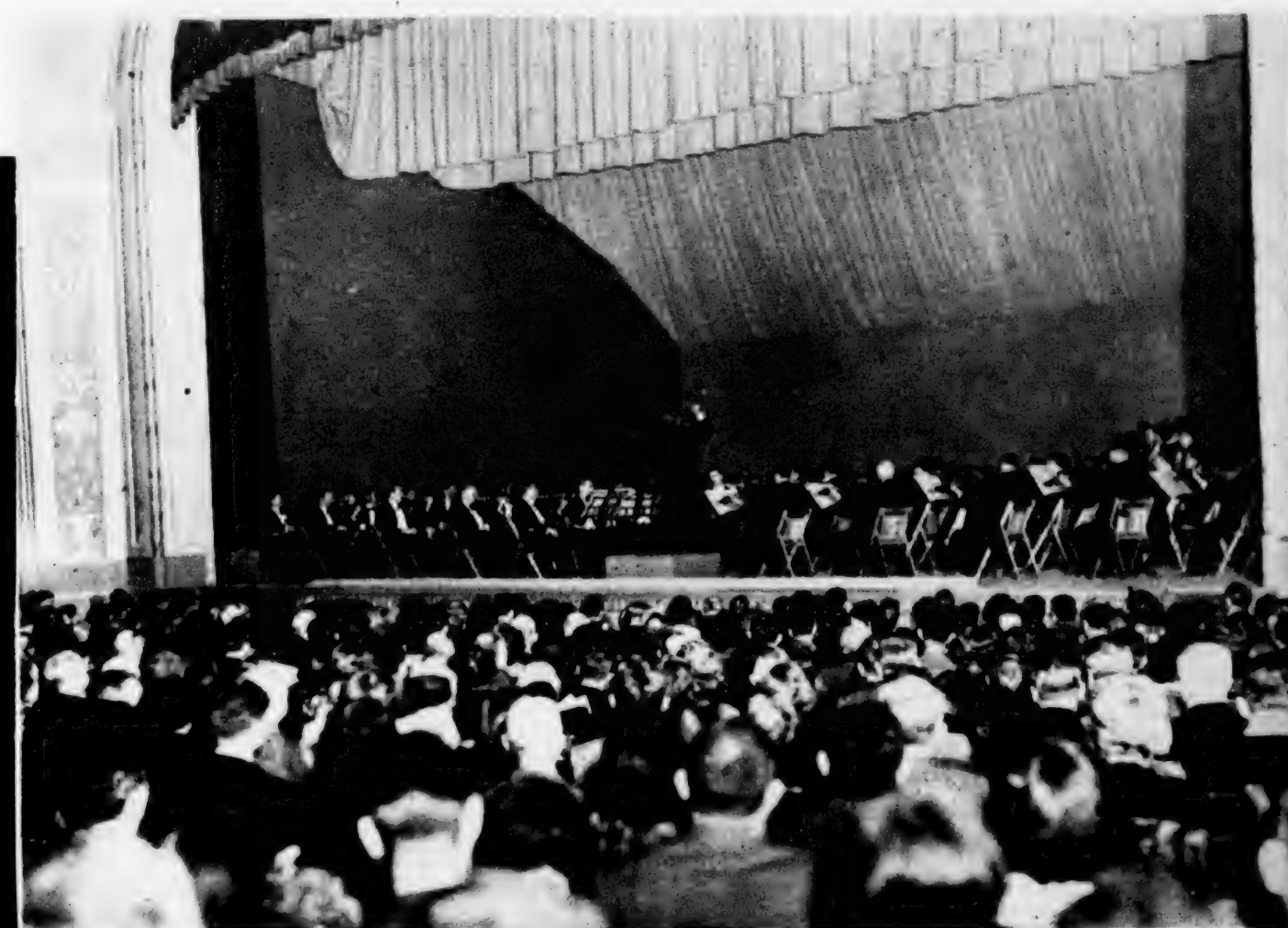


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CYRUS DURGIN
Drama and Music Editor of the Boston Globe

with the

**BOSTON
SYMPHONY
ORCHESTRA**

in
EUROPE



Dr. Munch Bows to Audience
in Oslo, Norway

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**BOSTON SYMPHONY
PLAYS IN LONDON**
NY 9/25/36

Munch Conducts First of
Two Concerts in Festival
Hall, Last Stop of Tour

By **STEPHEN WILLIAMS**
Special to The New York Times.

LONDON, Sept. 24—The Boston Symphony Orchestra has flashed across the Old World like a meteor during the last month, giving twenty-eight concerts in nineteen cities of thirteen countries.

The tour has been one of almost monotonous triumph, every country hailing the performances with emphatic yet judicious enthusiasm. The players, when this correspondent talked with them today, had particularly happy memories of the Soviet Union and France.

Tonight the orchestra gave the first of two concerts in the Royal Festival Hall here before leaving for home—and more concerts. On the same day a recording of one of its Moscow programs was being broadcast in the United States by the National Broadcasting Company.

Beethoven laid it down that his "Eroica" Symphony, "being purposely written at greater length than usual" should be played nearer the beginning than the end of a concert. So the Boston orchestra boldly started off with it tonight, disdaining even to "play itself in" with an overture of similar letter of introduction.

Clear and Eloquent

Excellent tactics! For in the first place this magnificent body of musicians has apparently no need to play itself in: It is "in" all the time; and one feels that even if it were to begin the symphony in the middle of the first movement its enunciation would be unmistakably clear and eloquent.

From the opening note, moreover, we were lifted without any preliminaries into the presence of greatness: A great orchestra meeting the challenge of a great symphony and meeting also the challenge of past performances in our memories. Charles Munch's conception of the symphony is truly heroic, though some may object that it is an active rather than a monumental heroism; that the hero's deeds are being performed in our presence instead of overawing our imagination with a legendary valor.

Perhaps he is inclined to make too many "points" and to make Beethoven express his orchestra instead of leaving him to express himself. Yet the sheer musical splendor of the performance was unforgettable. The string tone shone like a mountain torrent and the woodwind melted our hearts to tenderness in the funeral movement.

Piston's Symphony Played

In Walter Piston's Sixth Symphony composed for the orchestra's seventy-fifth anniversary any tendency to glorify virtuosity for its own sake was per-

fectly in order. For this charming work is an orchestral bouquet. The composer is like an expert producer who has found, to his delight, the perfect cast for a play and is sitting in a box thoroughly enjoying the first night.

Every part is written with sympathetic skill and with a sure ear for effect. The play depends not so much on its message to humanity as on the perfect balance of the acting, and this, of course, we had.

The concert ended in a more specifically poetic mood with Debussy's "La Mer." Here Mr. Munch's attention to exquisite detail and the players extreme delicacy of touch blended Debussy's shimmering colors to an enchanting degree.

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The European Story

THE BOSTON SYMPHONY — a very great orchestra — is a symbol of the musical culture of our nation. On its recent European tour, so magnificently successful, the gentlemen of the orchestra and their conductors Charles Munch and Pierre Monteux, proved themselves also to be able, if informal, diplomats.

Everywhere it played, but especially in Russia and Czechoslovakia, the Boston Symphony Orchestra accomplished an extraordinary mission of good will. As Governor Herter said in his official welcome home, "You have shown that the force of culture is infinitely stronger in binding people together than any other element. You have done much for the Commonwealth, for the City of Boston, and for our country."

There can be no doubt that the European tour of 1956 had an importance well beyond that of demonstrating the prodigious quality of the Boston Symphony in centers where powerful and long-maintained traditions of musical culture and high standards of orchestral performance prevail. Our musicians were recognized not only as ranking members of that brotherhood of artists which knows no national boundaries, but they were also welcomed as representing, in a real way, the entire American people.

The tour was undertaken for the United States Department of State through the agency of the American National Theatre and Academy. It was wholly financed by gifts especially designated for the tour, a large part of which were government funds, and it had the personal best wishes of President Eisenhower, who in expressing his satisfaction in the success of the tour, wrote to the Orchestra:

"The exchange of artists is one of the most effective methods of strengthening world friendship . . . please accept my congratulations on a job well done."

Artistic intercourse on the highest plane of dignity and ability and a success of informal diplomacy invaluable to the international relationships of our country were the distinguishing marks of the tour. From Cork to London, by way of Scandinavia, Soviet Russia, Central and Western Europe, the Orchestra enjoyed a triumphal progress between last August 24 and September 25. Everywhere, and at every concert, the public responded to conductors and musicians with ovations of extreme enthusiasm. In this respect, the Orchestra repeated the success of its first tour in Europe, four years ago. The difference between 1952 and 1956 was not only in the larger scope and longer duration of the second tour, but also in the wider variety of the publics to whom it played.

This success, to put it accurately yet without self-satisfaction, was no doubt to have been expected, for Bostonians are not alone in regarding the Orchestra as one of the greatest in the world. The opinion of a Scottish critic, in Edinburgh, put the matter in even sharper focus. "Its playing can only be described as prodigious," he said, "perhaps the best that will ever have been heard in the Usher Hall." Now that is a sizable claim, since Edinburgh's pleasant, spacious and acoustically excellent auditorium has been in operation since 1911.

This opinion, I think, helps us to readjust our own perspective. We who have the inestimable privilege of hearing the Boston Symphony week in and out, cannot regard it with the detachment of those who may know of it from afar, perhaps have acquaintance with its

DEBUT IN U.S.S.R. GREAT PHILHARMONIC HALL, LENINGRAD



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DEBUT IN U.S.S.R. GREAT PHILHARMONIC HALL, LENINGRAD



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virtuosity through the medium of RCA-Victor recordings, but who rarely if at all can experience its brilliance at first hand. The opinion of the foreign listener, accustomed to other fine orchestras, is therefore of significance to us.

In most of the cities visited in 1956, the public was familiar with orchestral performance of high quality, knowledgeable in matters of technical finesse, depth and richness of sonority, and the difference of interpretation between one eminent conductor and another. That they accorded the Boston Symphony, and Messrs. Munch and Monteux such unstinted and ardent applause has its own evident importance.

The Orchestra was the first from the West to visit Russia since before the Revolution of 1917. Both in Leningrad and Moscow audience response was simply tremendous. For approximately a quarter of an hour, in each case, the Russians remained in their seats after concert's end, applauding in the cadenced "One-two! One-two!" manner peculiar to northern Europeans, and cheering as well. Invariably two encores were played after each concert, yet still the ovations went on. Even after the musicians had been bidden to leave their places, it was necessary for Mr. Munch and Mr. Monteux to take final bows from empty stages.

This, let it be noted, occurred in a country whose formal political relations with the western world, for nearly a decade, have been less than cordial and sometimes clouded with hostility. On these occasions — two in Leningrad's beautiful former Great Hall of the Nobles where the late Serge Koussevitzky once conducted; three times in Moscow — the universal language of music made its communication. Upon those occasions, it might be said, there were no basic differences between the listening Russians and the Americans.

As an ear witness during most of the tour, I can testify that the Orchestra performed mag-

nificently, night after night, no matter how fatiguing the rigors of travel. Upon each program stood one composition of American origin. Walter Piston's Sixth Symphony, in particular, was frequently performed, and it met with hearty reception.

The Boston Symphony in all aspects — great Orchestra, disseminators of American musical art, bearers of good will — made me feel very fortunate that I was enabled to go along and, in my own small way, chronicle their triumphs. Any Bostonian, any American would have been very proud of these gentlemen.

CYRUS DURGIN

Let it be added that the people who may be most justifiably "proud of these gentlemen," are the Friends of the Boston Symphony. In the enterprise which through the years has produced one of the world's great musical instruments each Friend has a personal stake and share. By the same token, each Friend must recognize a continuing stewardship. The Orchestra's ability has never been greater; equally great is its need for continued and increased support. This persistent problem requires your earnest concern.

FRIENDS

of the

BOSTON SYMPHONY ORCHESTRA

Symphony Hall, Boston 15, Massachusetts

Symphony in Russia Made a Great Impression

By RUDOLPH ELIE *HE 10/21/56*

It may be emphatically be said that the visit of the Boston Symphony Orchestra to Leningrad and Moscow was the most significant gesture of friendship between the American people and the Russian people since the American Army and the Russian Army met so cordially in the closing phases of World War II. It may even be said to be more significant, since that meeting involved only the military cordiality of the Russians was quickly smothered in orders from above: the Russian soldiers themselves were eager to be friendly but instantly obeyed the new policy line, as they do all policies directed by their leaders. But for roughly 20,000 Russians in a series of five concerts to come in contact with an orchestra so vastly different in character from their own and, in many ways, so vastly superior, was to provide them with food for thought for many months to come.

The reason for the difference and the superiority is not that the Americans are in any way superior to the Russians as musicians. The Russians are a highly musical people, as the ranks of our musical virtuosos testify, and it may not be said our musicians are higher in attainment. Two facts, however, are clear enough in contrasting a Russian orchestra and the Boston Symphony. The first is that the Russians instrumentalists are severely hampered by generally inferior musical instruments. In the severe shortage of violin makers and repairers, stringed instruments are in poor condition. Strings are in short supply, too, and of most inferior quality; the Russian musicians who were provided with strings by the Boston men (who had taken along many extras for just such a purpose) were astonished by them.

Brass instruments are also inferior, and a good many mutes in use by Western orchestras are simply not known. I was told of plastic clarinets and oboes of poor quality, of slower actions in keys, of mechanisms that didn't work well and so on. In contrast to the instruments of the Boston Symphony, Russian instruments are poor, indeed, and poor instruments limit both the virtuosity of an orchestra and its tonal qualities.

The second fact, which may be viewed as subjective, since it was my own observation and a relatively limited one at that, is that a Russian orchestra does not reflect the immense enthusiasm ours do. A musician is a relatively highly paid man in Russia; jobs are very competitive. But once accepted, a musician has a security unknown elsewhere. This is not to say he cannot be fired for incompetence, but he rarely is.

The consequence, which I observed during a performance of "Pique Dame" at the Bolshoi, is a certain lack-lustre in esprit de corps. The orchestra, and it was a very large one composed of members of the Moscow Orchestra Philharmonic, played well and sounded well, but it was a far cry from the brilliance, the elan, the tonal splendor and, not least, the extraordinary sense of togetherness found in the Boston Symphony.

Response Genuine *HE 10-21-56*

I had further opportunity to note the same lackadaisical atmosphere in Communist Czechoslovakia. In Prague I went to a performance of Mozart's "Marriage of Figaro" in the very theater in which his "Don Giovanni" was given its world premiere. It was a gem of a place, and I couldn't have been more awed than to find myself in it. But the performance on the stage was simply too amateur and sloppy to be tolerated by any capitalist director, while that in the pit was merely competent, nothing else. And during the long tacet of the flutes in the third act, the two flutists got up, took snubbed-out cigarette butts from their music stand, put them in their mouths and sauntered out. On one occasion I was afraid the harpischordist was sound asleep, his head on the instrument desk. Such complacency, born no doubt of security, does not make for a glittering performance of music anywhere.

Now it must be clear that the astonishing response of the Russian audiences gave no indication whatever of having been arranged politically. There wasn't the slightest suggestion they were not doing their bit, so to speak. The 10-minute ovation resulting in two encores in Moscow, continued long after the orchestra had left the stage; Mr. Munch re-appeared six times on an empty stage. Perhaps the hardest listener of all was Maya, one of our interpreters, whom we at first called the Iron Maiden in view of her icy composure and unshakeable conviction that Russia was not only the most beautiful place in the world but the best. This point of view, becoming enough in anyone, was diminished by the fact that Maya had never seen another country and not any too much of her own. Yet she attended every concert, as did most of the other interpreters, and her enthusiasm for it was boundless; she murmured "wonderful, wonderful!" endlessly.

Quite aside from the impact of the orchestra as a musical body, which was so great as to be indescribable, there was the personnel itself. No body of men could have behaved better than these genial musicians of the Boston Symphony. There was not, to my knowledge, a single unpleasant incident involving the Americans as Americans with the Russians. On the contrary, the men, whose clothing presented an almost grotesque contrast to the shabby habiliments everywhere encountered in Russia, performed countless acts of kindness and friendliness. As a body they were happy of face and alert of bearing and their joking and laughter among themselves was a constant source of amazement to the interpreters, for the Russian laughs very seldom, at least, in public. And during our visit to Russia we encountered a number of other "delegations," all but one from Iron Curtain countries, and their glumness was even more pronounced than that of the Russians.

Thus to have the mere contact of our people with theirs, on a level so friendly, so open, so providing of opportunity to share ideas and ask questions on either side, observed perhaps by some secret eye but never interfered with; to walk about and see and be seen as a member of Western society, confident, cheerful, obviously prosperous and in beaming good health (for the average Russian, though a very healthy looking individual, does not seem to radiate it), was an incomparable gesture of good will. That the tour itself cost the American people the sum of \$150,000 from the President's Fund is insignificant; it was clearly the greatest value in international relations the American people ever bought, though it must not be forgotten that the Russians themselves paid the entire cost of the visit to the Soviet. If the Boston Symphony was instrumental in breaking the ground, and if additional American attractions of a cultural nature are invited to follow suit, it could well lead to the first glimmer of light in our relationships.

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THE WHITE HOUSE
WASHINGTON

September 28, 1956

Dear Mr. Cabot:

The reports of the Boston Symphony Orchestra during its recent tour of Europe have given me great satisfaction. Whenever outstanding Americans like the men and women of the Boston Symphony display their talents to the people of other countries, the cause of international understanding is advanced.

Since all people want peace, it is necessary for the people of all nations to correspond at all levels and work out methods by which we can gradually learn more of each other. The exchange of artists is one of the most effective methods of strengthening world friendship. Your orchestra has demonstrated this truth.

I should add that it is gratifying to observe that the Boston Symphony Orchestra has developed, in typical American fashion, with the sponsorship and devoted support of private citizens.

Please welcome home your musicians and distinguished conductors, Charles Munch and Pierre Monteux, and accept my congratulations on a job well done.

Sincerely,

Dwight D. Eisenhower

Mr. Henry B. Cabot
President
The Boston Symphony Orchestra, Inc.
Symphony Hall
Boston, Massachusetts

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SYMPHONIANA

THE EUROPEAN TOUR

At the Royal Festival Hall in London just ten days ago, September 25, the Boston Symphony Orchestra played the final concert of its six-weeks tour of Europe undertaken in cooperation with the International Exchange Program of the American National Theatre and Academy (A.N.T.A.). The Orchestra had made its only previous tour of Europe in May, 1952, under the auspices of the Congress for Cultural Freedom, when it performed in France, Germany, Belgium, Holland and England. In the tour just completed only Paris and London were revisited. A total of twenty-eight concerts was given in nineteen different cities in thirteen countries. Charles Munch conducted eighteen of the concerts, Pierre Monteux, ten.

The complete itinerary and programs were as follows:

August 24, Friday—CORK, IRELAND

Anderson: Irish Suite
Haydn: Symphony No. 102 in B Flat
Dukas: L'Apprenti Sorcier
Brahms: Symphony No. 2 in D
Conductor: Charles Munch

August 25, Saturday—DUBLIN, IRELAND

Haydn: Symphony No. 102 in B Flat
Hanson: Elegy in Memory of Serge Koussevitzky
Strauss: Don Juan
Schumann: Symphony No. 2 in C
Conductor: Charles Munch
EDINBURGH, SCOTLAND (EDINBURGH FESTIVAL)

August 26, Sunday

Haydn: Symphony No. 102 in B Flat
Piston: Symphony No. 6
Strauss: Don Juan
Dukas: L'Apprenti Sorcier
Conductor: Charles Munch

August 27, Monday

Creston: Symphony No. 2
Bartok: Concerto for Orchestra
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

August 28, Tuesday

Copland: Symphonic Ode
Beethoven: Violin Concerto in D
Soloist: Isaac Stern
Schumann: Symphony No. 2 in C
Conductor: Charles Munch

August 29, Wednesday

Freed: Festival Overture
Brahms: Symphony No. 3 in F
Franck: Symphonic Variations for Piano and Orchestra

Ravel: Piano Concerto for the Left Hand Alone

Soloist: Robert Casadesus

Strauss: Suite from "Der Rosenkavalier"

Conductor: Pierre Monteux

August 30, Thursday

Hanson: Elegy in Memory of Serge Koussevitzky

Schumann: Piano Concerto in A Minor

Soloist: Clifford Curzon

Honegger: Symphony No. 5

Debussy: La Mer

Conductor: Charles Munch

August 31, Friday—COPENHAGEN, DENMARK

Rossini: Overture to "L'Italiana in Algeri"

Brahms: Symphony No. 3 in F

Creston: Symphony No. 2

Strauss: Suite from "Der Rosenkavalier"

Conductor: Pierre Monteux

September 1, Saturday—OSLO, NORWAY

Beethoven: Symphony No. 3, "Eroica"

Piston: Symphony No. 6

Ravel: Suite No. 2 from "Daphnis et Chloé"

Conductor: Charles Munch

September 3, Monday—STOCKHOLM, SWEDEN

Beethoven: Symphony No. 3, "Eroica"

Piston: Symphony No. 6

Ravel: Suite No. 2 from "Daphnis et Chloé"

Conductor: Charles Munch

September 4, Tuesday—HELSINKI, FINLAND

Beethoven: Symphony No. 3, "Eroica"

Piston: Symphony No. 6

Ravel: Suite No. 2 from "Daphnis et Chloé"

Conductor: Charles Munch

September 6, Thursday—LENINGRAD, U.S.S.R.

Beethoven: Symphony No. 3, "Eroica"

Piston: Symphony No. 6

Ravel: Suite No. 2 from "Daphnis et Chloé"

Conductor: Charles Munch

September 7, Friday—LENINGRAD, U.S.S.R.

Haydn: Symphony No. 94 in G, "Surprise"

Creston: Symphony No. 2

Schubert: Symphony No. 7 in C

Conductor: Pierre Monteux

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September 8, Saturday—MOSCOW,
U.S.S.R.

Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Ravel: Suite No. 2 from "Daphnis et
Chloé"
Conductor: Charles Munch

September 9, Sunday Afternoon—
MOSCOW, U.S.S.R.

Haydn: Symphony No. 94 in G, "Sur-
prise"
Creston: Symphony No. 2
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

September 9, Sunday Evening—MOSCOW,
U.S.S.R.

Haydn: Symphony No. 102 in B Flat
Copland: Symphonic Ode
Strauss: Don Juan
Dukas: L'Apprenti Sorcier
Conductor: Charles Munch

September 11, Tuesday Evening—
PRAGUE, CZECHOSLOVAKIA

Hanson: Elegy in Memory of Serge
Koussevitzky
Honegger: Symphony No. 3, "Litur-
gique"
Beethoven: Symphony No. 3, "Eroica"
Conductor: Charles Munch

September 12, Wednesday Evening—
VIENNA, AUSTRIA

Hanson: Elegy in Memory of Serge
Koussevitzky
Honegger: Symphony No. 3, "Litur-
gique"
Ravel: Suite No. 2 from "Daphnis et
Chloé"
Brahms: Symphony No. 2 in D
Conductor: Charles Munch

September 13, Thursday Evening—
STUTTGART, GERMANY

Hanson: Elegy in Memory of Serge
Koussevitzky
Honegger: Symphony No. 3, "Litur-
gique"
Ravel: Suite No. 2 from "Daphnis et
Chloé"
Brahms: Symphony No. 2 in D
Conductor: Charles Munch

September 14, Friday Evening—
MUNICH, GERMANY

Haydn: Symphony No. 102 in B Flat
Hanson: Elegy in Memory of Serge
Koussevitzky
Martinu: Fantaisies
Brahms: Symphony No. 2 in D
Conductor: Charles Munch
In Memory of Serge Koussevitzky

September 16, Sunday Evening—ZURICH,
SWITZERLAND

Haydn: Symphony No. 94 in G, "Sur-
prise"
Creston: Symphony No. 2
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

September 17, Monday Evening—BERNE,
SWITZERLAND

Haydn: Symphony No. 94 in G,
"Surprise"
Creston: Symphony No. 2
Schubert: Symphony No. 7 in C
Conductor: Pierre Monteux

September 19, Wednesday Evening—
PARIS, FRANCE

Hanson: Elegy in Memory of Serge
Koussevitzky
Martinu: Fantaisies
Debussy: La Mer
Brahms: Symphony No. 2 in D
Conductor: Charles Munch
In Memory of Serge Koussevitzky

September 20, Thursday Evening—
PARIS, FRANCE

J. C. Bach: Sinfonia in B Flat
Brahms: Violin Concerto
Soloist: Yehudi Menuhin
Freed: Festival Overture
Enesco: Suite for Orchestra
Conductor: Pierre Monteux
In Memory of Georges Enesco

September 21, Friday Evening—
CHARTRES, FRANCE

Barber: Adagio
Honegger: Symphony No. 3, "Litur-
gique"
Beethoven: Symphony No. 3, "Eroica"
Conductor: Charles Munch

September 23, Sunday Evening—
LEEDS, ENGLAND

Rossini: Semiramide
Brahms: Symphony No. 3 in F
Creston: Symphony No. 2
Strauss: Suite from "Der Rosen-
kavalier"
Conductor: Pierre Monteux

September 24, Monday Evening—
LONDON, ENGLAND

Beethoven: Symphony No. 3, "Eroica"
Piston: Symphony No. 6
Debussy: La Mer
Conductor: Charles Munch

September 25, Tuesday Evening—
LONDON, ENGLAND

Rossini: "L'Italiana in Algeri"
Brahms: Symphony No. 3 in F
Creston: Symphony No. 2
Strauss: Suite from "Der Rosen-
kavalier"
Conductor: Pierre Monteux

SYMPHONIANA

EXHIBITION

The exhibition of paintings which is now on view in the Gallery and which will be continued through November 10, has been assembled by the Vose Galleries. The exhibition consists of paintings by artists of the countries visited in this orchestra's European tour.

AN OPINION FROM MOSCOW

The Boston Symphony Orchestra's concerts in Moscow brought a detailed review by Dmitri Kabalevsky, the composer whose music has been performed several times at these concerts. The review appeared in "Pravda," September 14, 1956:

One of the most interesting events in our recent years of concert life, and no doubt the most outstanding, is the visit of the Boston Symphony Orchestra, one of the foremost of symphony organizations, now having its 75th anniversary. Many exceptional conductors have worked with this orchestra and are the reason for its excellence. Among them should be mentioned Arthur Nikisch, Karl Muck, and Serge Koussevitzky who was the head of the orchestra for twenty-five years, Pierre Monteux, and finally Charles Munch, the present conductor.

The Boston Symphony Orchestra consists of first-class musicians, artists and virtuosi in the full meaning of the word. The various sections, the strings, woodwinds, percussion and brass, combine into an unusually excellent ensemble. The tone quality of the whole orchestra is as splendid as that of the individual soloists. The ensemble has reached such a degree of mastery that technical problems no longer exist for them and the entire attention is focused on the problems of musical interpretation. Their sonority is as excellent in powerful passages as in tender ones where the sound is a whisper; the bowing is like that of chamber music: completely in unison. Is it necessary to say what a tremendous part of this polished unanimity is due to the conductor? Charles Munch is a great artist whose mastery is as evident in old as in contemporary music. If I should try to define the mastery of Charles Munch I would say that it lies in his interpretative power, combining breadth of conception with delicacy of detail. More important than his technical mastery is Charles Munch's human, sincere,

and deeply felt musical insight. He possesses the strong intellect of a wise man and the fresh approach of a young soul.

We remember Pierre Monteux and his last concert in Moscow in the middle twenties. He is one of the outstanding French conductors who has worked for years with the Boston Symphony Orchestra in the past and at present is always the partner in the orchestra's activities on tour. Like Munch he combines deep understanding of music with a lively interest in contemporary musicians and their music. Charles Munch led the Orchestra in the first and third concerts in Moscow, and Pierre Monteux the second. Well known works such as Beethoven's "Eroica" Symphony have been performed so many times by so many different conductors that they have lost their freshness and forcefulness of interpretation. It requires a really outstanding talent to bring out the original beauty.

Charles Munch accomplishes this absolutely. We heard the real Beethoven—the great leader of humanistic ideas—of beauty and freedom who leads us through difficult paths towards his ideals.

The two Symphonies by Haydn (Monteux led the "Surprise"; Munch, No. 102) showed a proper sense of simplicity and optimism, with rather heavy folk humor. Monteux did a splendid job with Schubert's Seventh. Now for the contemporary music—Ravel's "Daphnis and Chloé," Strauss's "Don Juan" and Dukas' "L'Apprenti Sorcier." All of these were conducted by Munch and here his talent was shown at its greatest height. His conducting of Ravel showed how small-minded are the artificial critics who see Ravel only as a composer of orchestral color. No doubt Ravel's music is even more of a living force. This composer has won us over and conquered us not only because of his technical mastery and sheer beauty of musical form but also because he reaches every one of us personally. The music of "Daphnis and Chloé," like his other works, resembles rays of the sun which blind us and which at the same time give us life energy. These qualities in Ravel's music were disclosed to us. The most difficult orchestral selection—Strauss's "Don Juan"—was played with great fire. And finally, Dukas' "L'Apprenti Sorcier" was like brilliant fireworks. We also remember the fire and virtuosity in the encore of Pierre Monteux—the excerpts from "Der Rosenkavalier."

We must speak separately about the American composers—Piston's Sixth Symphony, Hanson's Elegy and Copland's Ode, under Munch, and Creston's Second Symphony under Monteux. The Bostonians did well to bring us so much modern music. We must thank them for it, because we have to admit that American music is not too well known to our public at large.

Piston: He is familiar to us through many successful performances of "The Incredible Flutist." Piston wrote his Sixth Symphony especially for the 75th Anniversary. This composition confirmed our impression that he was an excellent composer and a good orchestrator who is completely at ease with the symphonic form, and if his music somehow lacks melodic interest, it develops naturally and convincingly. There is artistic temperament and fantasy. The second movement impressed us most as a virtuoso scherzo. The third movement worked up to a powerful dramatic tension.

Creston, like Piston, belongs to that group of contemporary American composers who approach their art seriously and tend consistently to avoid the more extreme contemporary ways, developing naturally in the classical tradition. Creston's Symphony in two movements is especially attractive in the second part which consists of courageous and sharp rhythms deriving from the peculiarities of Negro folk music. At the end of the second movement the composer well combines a sharp rhythmic texture with bright and enchanting melodies.

The Elegy by Hanson is a sincere poetic composition which is not deeply moving nor definite in style. Copland's work did not make a good impression. It is an artificial composition full of superficiality, overcomplicated in polyphony and rough and unnatural in orchestral effects and convulsive rhythms. We know Copland as a wise, intelligent, educated and gifted musician, and while listening to this composition we felt more than once that he, like other composers, has an unfortunate tendency toward novelty at any cost.

All the concerts of the Boston Symphony Orchestra had an extraordinary success. In the audience we could see almost all of our famous musicians. All were extremely enthusiastic in their applause, expressing their sincere thanks to the guests who by their art gave them such sheer joy.

SYMPHONIANA

PICTURES FROM EUROPE

Photographs by Edward Fitzgerald Voisin, taken on the European tour, together with posters, are shown in gallery this week.

An exhibition of paintings by artists from the countries visited, assembled by the galleries, will be shown again after the tour.

WELCOME BY THE CITY

The following communication has been received from the City Council of Boston:

CITY OF BOSTON IN CITY COUNCIL

Whereas: The Boston Symphony Orchestra has now returned from an exceedingly successful tour of Europe, and the performances of the orchestra were enthusiastically received and accorded the greatest acclaim for their musical attainment, not only by the people but also by the music critics;

Whereas: The tour of the Boston Symphony Orchestra was eminently successful in creating friendship abroad and international good will; and

Whereas: The Symphony's performance served to better establish the finest culture and art of America in foreign lands, now, therefore be it

Resolved: That the Boston City Council in meeting assembled hereby express pleasure in greeting with pride and extending its warmest welcome to the Boston Symphony Orchestra on its return to Boston and expresses the Council's felicitations and congratulations to the Boston Symphony Orchestra on the occasion of the completion of the Orchestra's successful tour.

City Council October 1, 1956.

Attest: WALTER J. MALLOY
City Clerk.

EUROPEAN IMPRESSIONS

From the prodigious attention in the press which Boston's orchestra has had on its European tour, paragraphs from here and there are quoted:

DUBLIN

After he had finished his concerts on Friday, Sir Thomas Beecham kindly but tactically hoped that what was to follow would be as good.

That night the Boston Symphony Orchestra under its conductor Charles Munch, making its first appearance at

The usually decorous élite of the Soviet capital went wild over the program, which began with Charles Munch leading the musicians in Beethoven's Symphony No. 3, the "Eroica."

The excitement rose visibly as the orchestra moved into the Sixth Symphony by Walter Piston, whose work is practically unknown here. Real frenzy developed after Mr. Munch had led the musicians through Ravel's second "Daphnis et Chloé" Suite.—WELLES HANGEN, *New York Times*, Sept. 9.

PARIS

Conducted by Charles Munch, the Bostonians—largely recruited from different parts of the world—played a program of which the two peaks were "La Mer" by Claude Debussy, performed with an astonishing brio and perhaps even supercharged, and above all the "Fantaisies Symphoniques" by the Czech composer, Martinu. It is not every day that one is favored with the revelation of a masterpiece. That is what we had last night. Music warm, living, colorful, with the authentic accent of its own origin.—JEAN MISTLER, *L'Aurore*, September 20.

CHARTRES

The cathedral was specially illuminated for tonight's performance. Outside the great rose window looking to the west at the end of the nave were floodlights which shed a soft glow into the interior.

The orchestra itself sat beneath the window in the portico of the church. Floodlights lit up the arches of the clerestory and other floodlights at the east end of the church shone through the stained-glass windows above the altar. Other interior lighting included lights above the confessionals.—FRANK KELLEY, *New York Herald Tribune*, September 22.

LONDON

The highlight of the two Boston concerts was Debussy's "La Mer" under Munch, not only for the polished brilliance of the playing, but for the salutary reminder that these bright, clear, and even penetrating French orchestral colours were those of the composer's own conception. Here, with the marine tang of the woodwind and the spitting trumpets, was the sea itself, buffeting and invigorating us on Thames-side.—FELIX APRAHAMIAN, *Sunday Times*, Sept. 30.

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the Edinburgh Festival, took over the evening concert at the Usher Hall, and alas for Sir Thomas's sarcasm and for our national pride, it was better—better than the Scottish National, the B.B.C., or the Halle. Fortunately for our self-esteem, it is also no less clearly better than the New York Philharmonic, the Concertgebouw, or the Berlin Philharmonic.

So dazzling to the ear was its playing last night that for that evening at least it was impossible to recall anything comparable. There can in fact be no other orchestra like it in the world. It has no "departments," no brass, wind, and strings to compare and evaluate. Its sound is a single marvellously rich silken texture into which every note of every instrument is so carefully woven that everything can be heard except the joins. Even the austere critics, by temperament resistant to the seductions of mere gorgeousness of orchestral sound or virtuosity of technique, and boiled hard by constant listening, were thrilled by it.—COLIN MASON, *Manchester Guardian*, September 16.

NEW YORK

It is pleasant to learn of the warm reception the Boston Symphony Orchestra has received in Leningrad, where it became the first American orchestra to perform in the Soviet Union. Pleasant, too, is the news that the Boston Symphony's concerts in the Soviet Union will provide a chance to introduce the compositions of contemporary American composers to Soviet audiences. The people who gave the world Tchaikovsky, Rimsky-Korsakoff and Shostakovich have had all too little opportunity these past years to hear American music. It is good that the beginnings of such opportunity are now available, and in the Boston Symphony our musical culture has one of its foremost representatives.—"Musicians in Russia," editorial in *New York Times*, September 8.

MOSCOW

The Soviet Union's musical élite gave the Boston Symphony Orchestra a tumultuous reception tonight culminating in a ten-minute standing ovation after the orchestra had played two encores.

Observers who saw the Boston orchestra open Thursday in Leningrad said tonight's outburst of acclaim in Moscow's packed Conservatory surpassed anything the orchestra had ever experienced.

(Continued on page 91)

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Boston Sym. Program Notes
Season 1956-57
Program Pg. 171

SYMPHONIANA

AN OFFICIAL WELCOME

At a rehearsal in Symphony Hall, on Tuesday morning, October 9, the Boston Symphony Orchestra was greeted by Mayor John B. Hynes, Ernest Henderson, President of the Chamber of Commerce, Chief Justice Raymond S. Wilkins and Governor Christian A. Herter. Henry B. Cabot, as President of the Board of Trustees, welcomed them and addressed the Orchestra:

Well gentlemen, I think that we ought, we of the Orchestra—and I include myself although I play nothing but the cash register—to be very pleased and gratified to see these gentlemen here today. As I took very little part in the enormous success of your trip, because unfortunately I wasn't able to go with you through the whole thing, I'd like to say to these gentlemen that this group of men who make up the Boston Symphony Orchestra—and two ladies—are to my mind a very remarkable group of people. I have got to know a number of them much better than I did from being on the steamship *Amsterdam* with them, which was a very enjoyed pleasure on my part. I welcome—and here I am an outsider speaking—that they did this city and this country great credit in Europe. To my mind, the music which they made was superlative.

Mayor Hynes spoke for the City of Boston:

We are all delighted to have you back again in the old home town. You look equally as dignified in your working clothes as you do when you are performing on this stage to a discriminating audience. You travelled through part of a continent; you carried with you the name of our great old city; you polished the name of Boston. You talked to the people in those foreign countries in the universal language—the language of music. You even soothed the breast of the friends we have in the Soviet Union,

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if we do have any, and I am sure we do; and I am sure we have more friends there now after the visit of your wonderful orchestra. We are proud indeed—deeply proud—we were never prouder of your orchestra than we are at this moment. We welcome you back, ye warriors of the brass and strings. You have done Boston honor, the Commonwealth honor, and indeed our country honor. You are a great asset to all of us; we are happy indeed that you are back with us again.

Mr. Henderson presented a plaque to the Orchestra in behalf of the Greater Boston Chamber of Commerce, and read the inscription:

"To the members of the Boston Symphony Orchestra whose outstanding performances during their European tour, August 22 to September 28, 1956, brought great honor to themselves and to the City of Boston. Presented in appreciation and with high esteem by the Greater Boston Chamber of Commerce."

Dr. Munch responded:

Dear sir: In the name of the Boston Symphony Orchestra, I would like to express to you our profound gratitude for your appreciation and for your presence this morning at our rehearsal. We all are happy to think that we have contributed to the friendly relations with so many countries and with Russia and that we have brought to them the expression of our great cultural values and our greetings of friendship. Thank you.

Governor Herter concluded the ceremony:

The Mayor of Boston has had the privilege of having the first say in thanking you for the great contribution that you have made to the City of Boston, the name of the City of Boston, as one of the institutions in the City which is so beloved. I have the privilege of doing the same thing for the Commonwealth of Massachusetts, and I do it very wholeheartedly because during the course of

your trip I know of nothing that gave me more excitement—very real excitement—and more deep pride than reading of the tremendous success that you had had in every nation that you visited, and indeed in the Soviet Union itself. Obviously, you were the individuals under great leadership who have made a contribution for this country that statesmen, politicians, those of us who perhaps struggle in minor or major ways to help relationships between people, can't do at all. . . . And so, we are very deeply grateful to you not only for what you have done for the City of Boston and what you have done for Massachusetts, but for what you have done for the relationship between this entire nation and other peoples of the world. And, finally, may I say to you that the beauty that you contribute to all of our lives is something that will live with us during our entire existence and will go down to our children as one of the great heritages of this country.

The following letter, addressed to Mr. Cabot, has been received from James C. Petrillo, President of the American Federation of Musicians:

One of the most significant achievements in the music world today, which has gladdened the hearts of the 252,000 musicians in our Federation, is the tremendous success realized by the Boston Symphony Orchestra in its recent tour of Europe—notably Russia.

The reception accorded your great orchestra under the leadership of Charles Munch and Pierre Monteux on its first trip to the Soviet countries, helps strengthen the long-held belief of people everywhere, that music is the universal language for the furtherance of peace and good-will. It is our sincere hope that such programs will be continued.

On behalf of the American Federation of Musicians I wish to congratulate the members of this distinguished orchestra for their distinctive contribution to the cause of international understanding.

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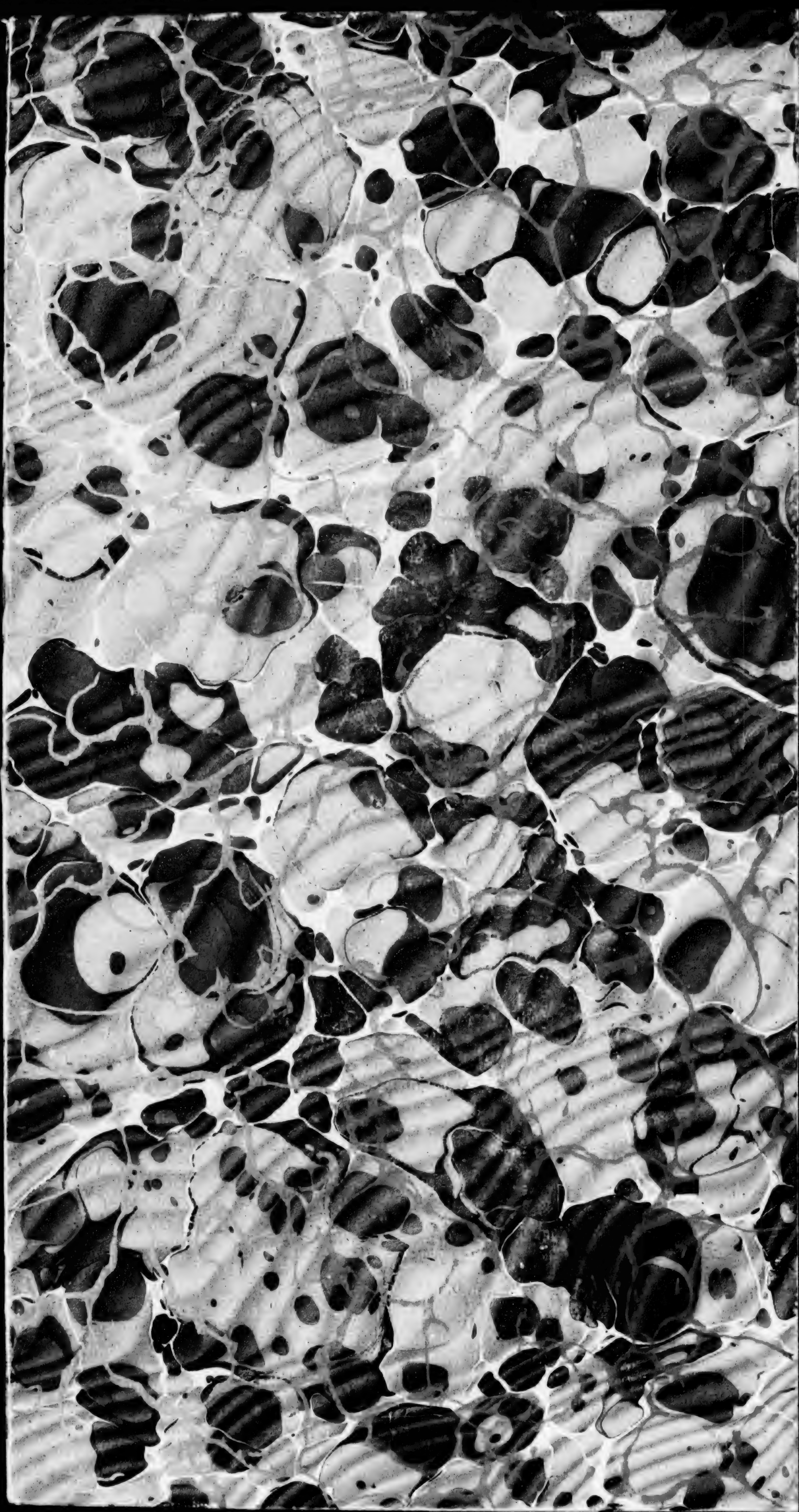
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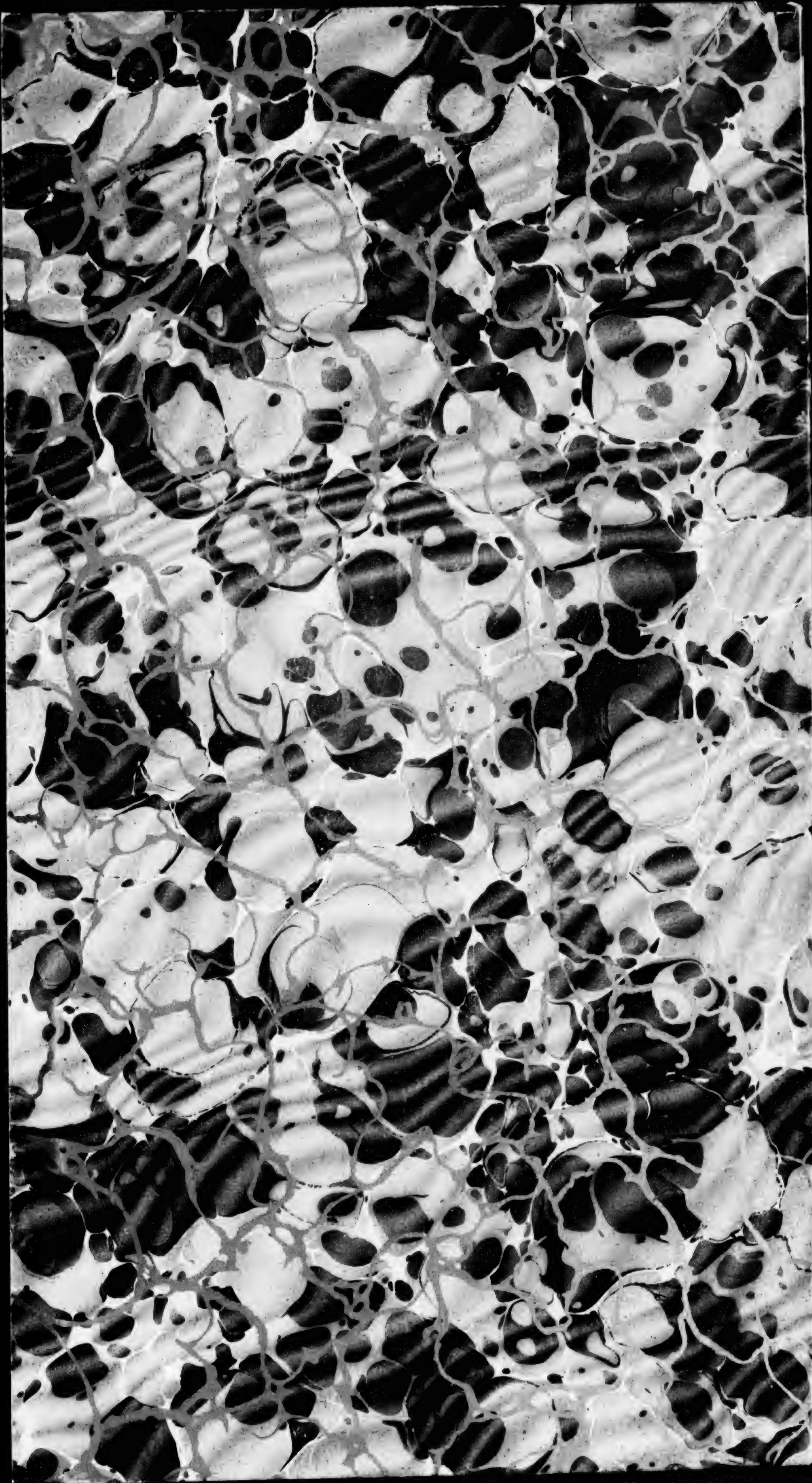


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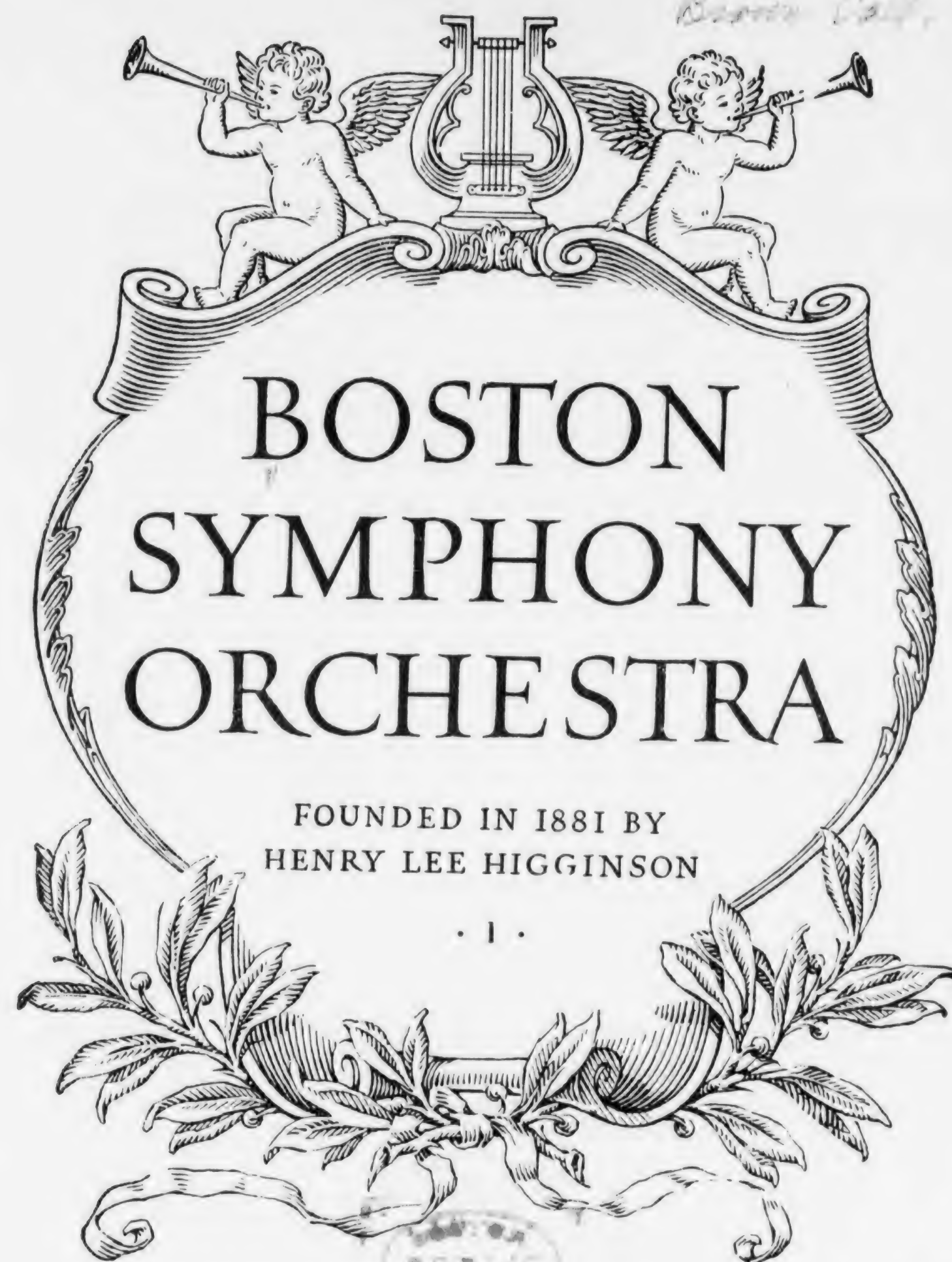
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SEVENTY-SIXTH SEASON, 1956-1957

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

(Seventy-sixth Season, 1956-1957)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

PERSONNEL

VIOLINS
Richard Burgin
Concert-master
Alfred Krips
George Zazofsky
Roland Tapley
Norbert Lauga
Vladimir Resnikoff
Harry Dickson
Gottfried Willfinger
Finar Hansen
Joseph Leibovici
Emil Kornsand
Roger Shermont

Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
Victor Manusevitch
James Nagy
Melvin Bryant
Lloyd Stonestreet
Saverio Messina
William Waterhouse
William Marshall
Leonard Moss
Jesse Ceci
Noah Bielski
Alfred Schneider
Joseph Silverstein

BASSES

Georges Moleux
Gaston Dufresne
Ludwig Juht
Irving Frankel
Henry Freeman
Henry Portnoi
Henri Girard
John Barwicki

VIOLAS
Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadnoff
Vincent Mauricci
John Fiasca
Earl Hedberg

VIOLONCELLOS
Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Josef Zimbler
Bernard Parronchi
Martin Hoherman
Louis Berger
Richard Kapuscinski
Robert Ripley

FLUTES
Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO
George Madsen

OBOES
Ralph Gomberg
Jean Devergie
John Holmes

ENGLISH HORN
Louis Speyer

CLARINETS
Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET
Rosario Mazzeo

BASSOONS
Sherman Walt
Ernst Panenka
Theodore Brewster

CONTRA-BASSOON
Richard Plaster

HORNS
James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

TRUMPETS
Roger Voisin
Marcel Lafosse
Armando Ghitalla
Gerard Goguen

TROMBONES
William Gibson
William Mover
Kauko Kahila
Josef Orosz

TUBA
K. Vinal Smith

HARPS
Bernard Zighera
Olivia Luetcke

TIMPANI
Everett Firth
Harold Farberman

PERCUSSION
Charles Smith
Harold Thompson
Arthur Press

PIANO
Bernard Zighera

LIBRARIANS
Leslie Rogers
Victor Alpert, Ass't

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1956-1957

OCTOBER

5-6	Boston	(Fri.-Sat. I)
9	Boston	(Tues. A)
10	Wellesley	
12-13	Boston	(Fri.-Sat. II)
15	Ann Arbor	
16	Detroit	
17	Ann Arbor	
18	Columbus	
19	Cleveland	
20	Syracuse	
21	Ithaca	
23	Boston	(Tues. B)
26-27	Boston	(Fri.-Sat. III)
30	Cambridge	(I)

NOVEMBER

2-3	Boston	(Fri.-Sat. IV)
4	Boston	(Sun. a)
6	Boston	(Tues. C)
8	Boston	(Rehearsal I)
9-10	Boston	(Fri.-Sat. V)
12	Northampton	
13	New Haven	(I)
14	New York	(Wed. I)
15	Philadelphia	
16	Brooklyn	(I)
17	New York	(Sat. I)
20	Providence	(I)
23-24	Boston	(Fri.-Sat. VI)
27	Boston	(Tues. D)
29	Boston	(Rehearsal II)
30-		

DECEMBER

1	Boston	(Fri.-Sat. VII)
2	Boston	(Sun. b)
4	Providence	(II)
5	Cambridge (Kresge Aud. M.I.T.)	
7-8	Boston	(Fri.-Sat. VIII)
11	Storrs	
12	New York	(Wed. II)
13	Washington	(I)
14	Brooklyn	(II)
15	New York	(Sat. II)
18	Boston	(Tues. E)
20	Boston	(Rehearsal III)
21-22	Boston	(Fri.-Sat. IX)
28-29	Boston	(Fri.-Sat. X)

JANUARY

4-5	Boston	(Fri.-Sat. XI)
8	New London	
9	New York	(Wed. III)

10	Newark	
11	Brooklyn	(III)
12	New York	(Sat. III)
18-19	Boston	(Fri.-Sat. XII)
20	Boston	(Sun. c)
22	Cambridge	(II)
25-26	Boston	(Fri.-Sat. XIII)
29	Providence	(III)

FEBRUARY

1-2	Boston	(Fri.-Sat. XIV)
4	Troy	
5	New Haven	(II)
6	New York	(Wed. IV)
7	Washington	(II)
8	Brooklyn	(IV)
9	New York	(Sat. IV)
12	Boston	(Tues. F)
14	Boston	(Rehearsal IV)
15-16	Boston	(Fri.-Sat. XV)
19	Cambridge	(III)
22-23	Boston	(Fri.-Sat. XVI)
26	Providence	(IV)

MARCH

1-2	Boston	(Fri.-Sat. XVII)
5	Boston	(Tues. G)
7	Boston	(Rehearsal V)
8-9	Boston	(Fri.-Sat. XVIII)
10	Boston	(Sun. d)
12	Cambridge	(IV)
15-16	Boston	(Fri.-Sat. XIX)
19	Hartford	
20	New York	(Wed. V)
21	Baltimore	
22	Brooklyn	(V)
23	New York	(Sat. V)
26	Cambridge	(V)
29-30	Boston	(Fri.-Sat. XX)
31	Boston	(Sun. e)

APRIL

2	Boston	(Tues. H)
4	Boston	(Rehearsal VI)
5-6	Boston	(Fri.-Sat. XXI)
8	Boston (For the Am. College of Physicians)	
9	Cambridge	(VI)
12-13	Boston	(Fri.-Sat. XXII)
14	Boston	(Sun. f)
16	Providence	(V)
18-20	Boston	(Thurs.-Sat. XXIII)
23	Boston	(Tues. I)
26-27	Boston	(Fri.-Sat. XXIV)

The matinee in Holy Week will be given on Thursday.

Most Discussed Orchestra in Europe Plays in Symphony Hall on Oct. 5!

The most discussed orchestra in Europe today will be heard in Symphony Hall on Friday afternoon, Oct. 5. It is our own Boston Symphony Orchestra, which on Tuesday, Oct. 2, will be home from its history-making six weeks' tour of 19 cities from Cork to Moscow, and back through Prague, Vienna and several cities apiece in Germany, Switzerland, France and England.

Dr. Charles Munch will be opening the orchestra's 76th season, and his own eighth at its helm. His program for the first pair of week-end concerts will be repeated the ensuing Tuesday for the opening of that series. The program will be comprised of Weber's Overture to "Eury-anthe," Beethoven's Violin Concerto, with Wolfgang Schneiderhan of Vienna as soloist (his first appearances in this country); and Beethoven's "Eroica."

CRITICS REVIEWED

It is interesting to review foreign comments on the Boston Symphony. European concert publics and critics alike have rated the orchestra as possessing extraordinary prowess — bravura qualities surpassing anything previously known to them. Astonishment was expressed constantly over its unerring precision, its dash, its power, its variety, the excellence of each of its choirs. Its instantaneous adaptability was remarked on when the same listeners heard it both under Dr. Munch, and his occasional alternate, Pierre Monteux.

Critics had the inevitable variety of opinions as to program-making and as to conducting. Some found Dr. Munch exuberant, others thought him over-emphatic. A case in point was his reading of Haydn's Symphony

No. 102. To some it was much too big and bold, stretched out of its historic frame. But to others it was admirable because Haydn's score was so masterly that it well sustained large-scale treatment, and gained in appeal to modern audiences. There was little, if any, division of opinion about Dr. Munch's way with the music from Ravel's "Daphnis."

As for the works by contemporary Americans, commissioned for the orchestra's 75th anniversary, Piston's Sixth Symphony and Hanson's Elegy in Memory of Koussevitzky came off best. Yet, here again there were clashes of opinion. These works were declared to be both top flight achievements and also not quite. All in all, however, the years eclipsed the naves.

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The program for all three concerts will be the same. To begin, Dr. Munch has chosen the work which was the very first he conducted at his first concert as the orchestra's music director in October, 1949: the overture to the opera "Euryanthe," by Weber. Then will come the Beethoven violin concerto with Wolfgang Schneiderhan of Vienna making his American debut as soloist. After the intermission Dr. Munch will conduct Beethoven's "Eroica" Symphony, which figured prominently in the orchestra's European repertoire and was rapturously received, es-

pecially in Leningrad and Moscow. A few subscriptions are still available for the orchestra's series of six Sunday afternoon concerts. Information may be obtained from the subscription office at Symphony Hall.



TRIUMPHANT RETURN — Charles Munch, shown here in a photograph taken in the Folke Teatret, Oslo, Sweden, and the Boston Symphony return to Symphony Hall this week to begin their 75th season on Friday afternoon. Insert shows famed Austrian violinist Wolfgang Schneiderhan who makes his American debut on Friday playing the Beethoven Concerto with the Bostonians.

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SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

First Program

FRIDAY AFTERNOON, OCTOBER 5, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 6, at 8:30 o'clock

WEBER Overture to "Euryanthe"

BEETHOVEN Violin Concerto in D major, Op. 61

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo

INTERMISSION

BEETHOVEN Symphony No. 3 in E-flat major, "Eroica," Op. 55

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

SOLOIST

WOLFGANG SCHNEIDERHAN

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Fayer

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Wolfgang Schneiderhan, Viennese violinist, making his United States debut as soloist with the Boston Symphony Orchestra in the Beethoven Violin Concerto, conducted by Charles Munch, in the opening program of the season yesterday afternoon and tonight. Mr. Schneiderhan will be soloist with the Berlin Philharmonic Orchestra, conducted by Herbert von Karajan, at Carnegie Hall in New York, Wednesday.

WOLFGANG SCHNEIDERHAN was born in Vienna, May 28, 1915. From the time that, in 1926, he made his first appearance with orchestra in Copenhagen, he has had an active career in Europe. He is now making his first visit to America and his appearance with the Boston Symphony Orchestra will be his first in this country. In private life he is the husband of the soprano, Irmgard Seefried.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the first concert of the 76th season in Symphony Hall yesterday afternoon. The soloist was Wolfgang Schneiderhan, violinist. The program:
 Overture to "Euryanthe".....Weber
 Concerto in D, Op. 61.....Beethoven
 Symphony No. 3 in E flat, Op. 55.....Beethoven

By **RUDOLPH ELIE**

If there was any indication that the 104 men of the Boston Symphony orchestra had completed an 11,000 mile tour of Europe less than seven days ago and had plunged into its strenuous new season without any vacation whatever (and only one rehearsal) I missed it entirely yesterday afternoon as it began its 76th year. It played with all the elan, all the vitality, all the incomparable virtuosity of an ensemble fresh from a six week vacation . . . and did so without the slightest sense of strain, weariness of spirit or fatigue.

What, when you get right down to it, a monument to the morale, the essential vigor of this incomparable organization.

There were no novelties on yesterday's program: The Eroica has been its tour de force throughout the European tour and, although I heard it done from Edinburgh to the Chartres

cathedral, from a chair in the audience or sitting on a trunk backstage, it excited me as much yesterday as it did in Moscow. One might expect that Mr. Munch had now explored every facet of this mighty work, yet he does it a little differently each time, finding new aspects of its inexhaustible riches with every reading. Yesterday, in the familiar acoustic frame of Symphony Hall, he gave its funeral march a feeling of overwhelming tragic implication, yet relieved by the most tender quality of solace in the contrasted lyrical section. *Nov. 10-6-56*

All in all it was a highly charged affair, from the turbulent opening movement to the astonishing evolutions of the final variation. And it was flawlessly performed, which is all the more astonishing for the fact that the orchestra has played it so much in recent weeks that it might well approach it carelessly as the result of over-familiarity.

A distinguished Viennese violinist made his American debut on this occasion. He was Wolfgang Schneiderhan, a dark, compact sort of man of great attainment on his instrument. He produces a big tone, one that displays a wide variety of coloration, and his technique, if it does not seem to suggest the virtuoso of the very highest level, is very brilliant. He obviously knows this great work inside out and his phrasing was of high artistry. It took him a while to play his way in, which is hardly surprising considering the hazards of a debut, but he warmed to the task admirably and finished in very fine style. I was baffled by the cadenza he used in the first movement. It is not, I am afraid, any too suited to the work, the heavy quadruple stoppings proved often harsh and out-of-key with the preceding materials presented by the composer. I could not, in any case, find much to admire in it, though the violinist overcame its obvious difficulties well enough.

Next week the orchestra settles down to the new season with Bach's B minor Suite for Flute and Strings (Doriot Anthony Dwyer as soloist); Debussy's "Tberia" and Tchaikovsky's Sixth Symphony, and the following weeks starts off on its travels again. No rest, it seems, for the weary!



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What, when you get right down to it, a monument to the morale, the essential vigor of this incomparable organization.

There were no novelties on yesterday's program: The Eroica has been its tour de force throughout the European tour and, although I heard it done from Edinburgh to the Chartres

cathedral, from a chair in the audience or sitting on a trunk backstage, it excited me as much yesterday as it did in Moscow. One might expect that Mr. Munch had now explored every facet of this mighty work, yet he does it a little differently each time, finding new aspects of its inexhaustible riches with every reading. Yesterday, in the familiar acoustic frame of Symphony Hall, he gave its funeral march a feeling of overwhelming tragic implication, yet relieved by the most tender quality of solace in the contrasted lyrical section. *Was 10-6-56*

All in all it was a highly charged affair, from the turbulent opening movement to the astonishing evolutions of the final variation. And it was flawlessly performed, which is all the more astonishing for the fact that the orchestra has played it so much in recent weeks that it might well approach it carelessly as the result of over-familiarity.

A distinguished Viennese violinist made his American debut on this occasion. He was Wolfgang Schneiderhan, a dark, compact sort of man of great attainment on his instrument. He produces a big tone, one that displays a wide variety of coloration, and his technique, if it does not seem to suggest the virtuoso of the very highest level, is very brilliant. He obviously knows this great work inside out and his phrasing was of high artistry. It took him a while to play his way in, which is hardly surprising considering the hazards of a debut, but he warmed to the task admirably and finished in very fine style. I was baffled by the cadenza he used in the first movement. It is not, I am afraid, any too suited to the work, the heavy quadruple stoppings proved often harsh and out-of-key with the preceding materials presented by the composer. I could not, in any case, find much to admire in it, though the violinist overcame its obvious difficulties well enough.

Next week the orchestra settles down to the new season with Bach's B minor Suite for Flute and Strings (Doriot Anthony Dwyer as soloist); Debussy's "Iberia" and Tchaikovsky's Sixth Symphony, and the following weeks starts off on its travels again. No rest, it seems, for the weary!

Home Audience Cheers Symphony; Ike Lauds European Tour Success

By CYRUS DURGIN

The home audience of Boston Symphony subscribers cheered the orchestra as it began a new season—the 76th—at Symphony Hall yesterday afternoon. Meanwhile, President Eisenhower had sent to Henry B. Cabot, president of the trustees, a letter congratulating the orchestra upon the success of the recent tour in Europe and Soviet Russia.

"Since all people want peace, it is necessary for the people of all nations to correspond at all levels and work out methods by which we can gradually learn more of each other. The exchange of artists is one of the most effective methods of strengthening world friendship," wrote the chief executive. "Please welcome home your musicians and distinguished conductors, Charles Munch and Pierre Monteux, and accept my congratulations on a job well done."

This letter was printed in facsimile, and a copy inserted in each program book.

Because of the resounding triumph across the Atlantic, there was more than usual of an expectant buzz in the lobby as the audience took their seats before the concert. When Mr. Munch appeared on stage, the gathering rose to greet him, as usual at season openings. But, I think, they applauded a little more ardently and stood a little longer than customary. 16-6-54 Globe

A Beginning in Theory

The initial program began with the Overture to "Euryanthe," by Weber; included one of the works featured on the European tour—Beethoven's "Eroica" Symphony, and had as its middle portion the Beethoven Violin Concerto, with Wolfgang Schneiderhan as soloist.

In a sense of continuous operation, this beginning of a season was only theoretical, for actually the Orchestra has not ceased to function for a full year. The usual vacation period had to be omitted, since the players took off for Europe as soon as the Berkshire Festival was over. For them, this week's concerts are but a resumption of activity following a few days of rest.

Tired they may be, in comparison to their state of health and well-being usual at this time of year. But no fatigue showed in the brilliance and the verge of their playing yesterday. Indeed, Mr. Munch started off with just a trifle too much speed and brio in the Weber Overture, and the musicians readily responded to his wishes.

This is indication of the fact the Orchestra are all "old pros." Time and again, when we were in Europe, I marveled at the consistent virtuosity, magnificence even, of their playing when all connected with the tour knew they were tired. Old pros never show that, they go on their nerve and play their best, and because they

are so fine, individually and as an ensemble, they make the music "sing" freshly and with glory.

The "Eroica" A Test

The "Eroica" must have been a test for them, and for Mr. Munch too, in this respect, for they had played it eight times overseas. Enough to make it wear very thin for them, temporarily. You would not have judged so by the vigorous and generally polished performance yesterday. True, the slow movement was not quite so tidy as it might have been, but that, I think, stemmed from the conductor's basic treatment of the movement.

Mr. Munch takes the funeral march as a symphonic movement of steady progress and "long line," and perhaps just a hair too fast. Inherently the march is music of steady rhythm overlaid with an enormous amount of sculptured detail, in which extremely precise note values, exact attacks and very delicate balance between sections of the orchestra—and solo instruments—are of the utmost importance. It may be that the conductor's temperament leads him to avoid such fussiness of detail, as if he were impatient of it. But little nuances demand the first consideration in this movement.

Schneiderhan Excellent

Wolfgang Schneiderhan is a Viennese, a little over 41. He is also the husband of soprano Irmgard Seefried, a fact included for the sake of a biographical record. He is an excellent violinist, and he is also a musician of much taste and technical resource. I kept thinking of Fritz Kreisler as Mr. Schneiderhan played the Beethoven Concerto, for his interpretation has something of Kreisler's intimacy, tenderness and relaxed singing ease. The articulation of notes was impeccably clear, each phrase was turned with the rhythm and the grace of a born musician.

Schneiderhan takes the first movement rather more slowly than most play it today. That may have meant less brilliance, but it did not alter essential character. The tempo was in keeping with Schneiderhan's own quality, for he seems to play with but one object: to let the music sound for itself. Though a virtuoso, Mr. Schneiderhan commendably never indulged in personal display, and there is no tight-nerved strain. Even the cadenzas (and whose were they?), though difficult, were so far from fiddler's fireworks they seemed almost stodgy.

This concert marked Mr. Schneiderhan's American debut. He was most cordially received, and deservedly so.

Next week Mr. Munch will present Bach's B minor Suite, Debussy's "Iberia," and the "Pathétique" Symphony by Tchaikovsky.

Second Program

FRIDAY AFTERNOON, OCTOBER 12, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 13, at 8:30 o'clock

BACH Suite No. 2, in B minor, for Flute and Strings

Overture
Rondo
Bourrée I; Bourrée II
Polonaise and Double
Minuet
Badinerie

Flute Solo: DORIOT ANTHONY DWYER

DEBUSSY "Ibéria" ("Images" for Orchestra, No. 2)

- I. Par les rues et par les chemins (In the streets and byways)
- II. Les parfums de la nuit (The fragrance of the night)
- III. Le matin d'un jour de fête (The morning of a festival day)

INTERMISSION

TCHAIKOVSKY Symphony No. 6, in B minor, "Pathétique," Op. 74

- I. Adagio; Allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale: Adagio lamentoso

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Bach Flute Suite on Symphony Program

Charles Munch conducts the second pair of this season's Friday-afternoon-Saturday evening subscription series of concerts by the Boston Symphony Orchestra in Symphony Hall this coming weekend. **6/10-7-56**

The program will begin with the Suite No. 2 in B Minor for Flute and Strings by Bach, with the orchestra's solo flutist, Mrs. Doriot Anthony Dwyer, playing the prominent flute part. "Iberia," the second of the three "Images" for Orchestra by Debussy, will follow, and after the intermission Dr. Munch will conduct the "Pathétique" Symphony by Tchaikovsky.

The first of this season's six Sunday afternoon concerts will be given on Nov. 4. Dr. Munch will conduct four of the concerts, and Pierre Monteux and Jean Martinon, conductor of the Lamoureux Orchestra in Paris (who will then be making his American debut), will each conduct one. Soloists in this series will be the Roumanian-Swiss pianist, Clara Haskil, and the soprano, Irmgard Seefried.

A few subscriptions for this series are still available, and information may be obtained at the Symphony Hall box-office. A few single subscriptions still remain for the Saturday evening series; information about these, too, may be obtained from Symphony Hall.

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BOSTON SYMPHONY ORCHESTRA

Doriot Dwyer Soloist in Bach

6/10-13-56

The Boston Symphony Orchestra, Charles Munch, music director, gave yesterday afternoon and will repeat tonight, at Symphony Hall, the second program of the regular series, as follows: Bach: Suite in B minor (Doriot Dwyer, flute soloist); Debussy: Iberia; Tchaikovsky: Pathetic Symphony.

By CYRUS DURGIN

A comfortable and familiar program, was this, of music long popular. Of the entire afternoon, the outstanding feature was the clean and agile flute playing of Doriot Anthony Dwyer in Bach's B minor Suite.

Mr. Munch evidently planned these performances with more attention than usual to the single flute part. He reduced the number of strings considerably, and even placed mutes upon the first violins so that the flute always would come through.

It did, beautifully, and Mrs. Dwyer made it "sing" in every measure. As always, the fast pace of the concluding badinerie gave the flute extra brilliance above the busy string weavings. The flutist is left, here, to deal as well as may be with coordination of breathing and the rapid, exacting figurations. Mrs. Dwyer played as if there were no difficulties whatever, and she much deserved the applause received when the conductor directed her to take two bows alone.

Keeping the strings so far down, however, made the Suite sound less like Bach than I would have liked. In Bach's time no doubt the Suite was performed as a chamber piece, with the flute less in evidence, unless the reputed coarse tone of that time forced it to attention.

Today you can play the Suite with a small number of strings, yet with more resonance, naturally, and a greater concerted effect. Or you can do as Mr. Munch did and make it a miniature with solo. Nice as it was always to hear Mrs. Dwyer's instrument, the concerted effect is better, I think, for mutes

lend a color alien to Bach. And why not a harpsichord for continuo?

Debussy's Iberia, with the final brass phrase of "Festival Day" taken quite slow and carefully articulated, was, on the whole, Mr. Munch's best reading of the afternoon. He is a superb conductor with Debussy, bringing out the muscularity of that composer, who once was performed as if his Impressionist harmonies and melting orchestral colors were so much tinted jelly. Mr. Munch has a feeling, too, for the blend of strong and subtle rhythms in Debussy, as well as for the entire descriptive aspect, which is especially powerful in "Iberia."

The first three movements of Tchaikovsky's Pathetic Symphony went well, apart from an overly fast beat in the allegro of the first movement that reduced much of the string ensemble to a confused gabble. But the finale, in its faster pages, was much too fast and anything but clear; the orchestra was not together in simultaneous entrances, there were some coarse details, as the last pizzicati from the double-basses, and the movement had far too much suggestion of having been improvised.

The performance might have been superlative for some other orchestras, but it was not the Boston Symphony's best. Mr. Munch seems not to work with the strings, especially the violins, as much as formerly, and he fails to mold important phrases, or indicate important nuances as much as he ought. In Tchaikovsky these matters are absolute essentials.

Though but recently back from 11,000 miles of traveling, the orchestra takes to the road again next week. At the next Boston concerts of Oct. 26 and 27, Mr. Munch will present Samuel Barber's Adagio for Strings; the Fourth Symphony by Schumann; Walter Piston's Sixth Symphony, and La Valse, by Ravel.

Boston Symphony Concert *Her. 10-13-56*

The Boston Symphony orchestra, Charles Munch conducting, gave the second concert of the 76th season in Symphony Hall yesterday afternoon. The soloist was Doriot Anthony Dwyer, flute. The program:
Suite No. 2 in B minor, Bach
Iberia, Debussy
Symphony No. 6 in B minor, Op. 74
Tchaikovsky

By RUDOLPH ELIE

Tchaikovsky's Sixth Symphony as performed by Charles Munch and the Boston Symphony orchestra provides one of the supreme musical experiences to be found anywhere in the world. It was so when Mr. Munch did it several years ago; it was so yesterday.

The reason is perhaps not too hard to find: Mr. Munch seems to have a singular affinity for this work both as man and musician. Koussevitzky had it too, but his beat was too mystical and erratic to convey all his intentions: the difficult passage for the brass in the last movement never went well. And close as he was to the work traditionally and emotionally, he emphasized its sentimentality to the point of sentimentality; one always felt it was Koussevitzky's heart on his sleeve, no Tchaikovsky's.

Munch's deep sentiment never touches sentimentality, nor, despite the intense theatricality of the work, does he allow its flaming drama to descend to melodrama. In his hands the pathos of the first and last movements rises to a tragic level. There is, about them, a quality of affirmation as well; the tragedy is relieved in the reassuring lyric passages following the turbulent agitation and tonal weight of the darker moments.

Yet despite his obvious personal identification in the music and his depth of feeling in the traversal of it, he never forgets his essential role, that of drawing from his men a unified musi-

cal performance. There were trivial flaws yesterday, but the overall performance was an extraordinary example of orchestral virtuosity in its highest expression. The orchestral response to Mr. Munch's rhythmic bouyancy in the endless grateful second movement, to his wild demands for ever more excitement in the march was awesome and although we have all heard this work again and again, I am sure I speak for the whole audience when I say that the gathering momentum of the march sent chills down our backs.

Inner Impact

It was, all in all, a remarkable feat to endow this familiar work, which comes so close to vulgarity, with so much power, so much inner impact and so much distinction. And had it ended with the march I am sure the orchestra and conductor might have got a European ovation, for it is not easy to explode with applause following the final stillness of this symphony. Even as it was, the audience was unusually generous in its appreciation.

It had been all afternoon, for that matter. Mrs. Doriot Anthony Dwyer, following a perfectly charming performance of Bach's B minor suite with the string orchestra, was repeatedly called up for a bow. But here, for the first time in a long time, I found Mr. Munch's tempos out of character. He took the rondo much too slowly in my view, and the exquisite polonaise seemed slow as well. In the "double" of the polonaise, he also used the first violins in a pizzicato accompaniment and doubled the first viola with the cello, which sounded very well, but I wonder whose idea that was? It wasn't Bach's anyway. Be that as it may, though the performance as a whole was a

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shade listless in my view, Mrs. Anthony again demonstrated that she has few equals in either sex as a flute virtuoso.

Debussy's "Iberia" seems almost written with Mr. Munch in mind. He does this colorful work, so filled with musical perfume as to be almost fragrant to the nose itself, with the most subtle magic, seeking out its every nuance, its every fleeting phrase, its every tonal and rhythmic essence. It was beautifully done by the orchestra, too, which shows no more effect of its weary days and nights on the European road than if the journey had been merely from Tanglewood to Boston.

The orchestra is off on its first tour of the season next week, returning on Oct. 26 to repeat Piston's Sixth Symphony. Other works include Barber's Adagio, Schumann's Fourth Symphony and Ravel's "La Valse."

BSO, Still Unpacked Off on Another Tour

With some of its baggage not yet arrived back home from its recent tour of Europe, the Boston Symphony Orchestra again sets out on tour this week, playing concerts in Ann Arbor, Detroit, Columbus, Cleveland, Syracuse and Ithaca. The orchestra's music director, Charles Munch, will conduct all of the concerts on tour.

Returning home a week from next Tuesday, Oct. 23, Dr. Munch and the orchestra will give the first concert of this season's Tuesday evening series that night in Symphony Hall, and the third pair of Friday afternoon-Saturday evening concerts will be played on Oct. 26-27. Dr. Munch will then conduct the Adagio for String Orchestra, by Samuel Barber; Schumann's Fourth Symphony in D Minor; the Sixth Symphony, by Walter Piston, composed for the orchestra's 75th anniversary and introduced last November, and the Choreographic Poem, "La Valse," by Ravel. *CSM-10-14-56*

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(1st Program)

C.S. 10/18/56

Orchestra Welcomed Home From Tour

By Harold Rogers

President Eisenhower has sent the Boston Symphony Orchestra a letter of congratulation, the text of which was made available to the public yesterday afternoon at the orchestra's opening concert of its 76th season. Copies of the letter were slipped into the Symphony Hall concert bulletins.

"The reports of the Boston Symphony Orchestra during its recent tour of Europe have given me great satisfaction," the President wrote. "Whenever outstanding Americans like the men and women of the Boston Symphony display their talents to the people of other countries, the cause of international understanding is advanced.

"Since all people want peace, it is necessary for the people of all nations to correspond at all levels and work out methods by which we can gradually learn more of each other. The exchange of artists is one of the most effective methods of strengthening world friendship. Your orchestra has demonstrated this truth.

"I should add that it is gratifying to observe that the Boston Symphony Orchestra has developed, in typical American fashion, with the sponsorship and devoted support of private citizens.

"Please welcome home your musicians and distinguished

conductors, Charles Munch and Pierre Monteux, and accept my congratulations on a job well done."

So wrote the President, and a welcome no less enthusiastic was accorded Dr. Munch and his musicians by the audience yesterday afternoon, with the traditional rising tribute accorded the conductor when he mounted the podium.

Dr. Munch lifted his arms and his baton launched into a blazing performance of the Overture to Weber's "Euryanthe." There were a few of his customary contrasts—great fervor balanced by great serenity—but by and large it was a spine-tingling adventure.

Wolfgang Schneiderhan has just arrived from Vienna and made his American debut yesterday as soloist in the Beethoven Violin Concerto. As a performer he is exceedingly fine, a statement intended to be more than faint praise and less than ecstatic. In the opening movement his playing was appropriately done and pleasing to listen to, not often warming the heart but taking fire in the brilliantly done cadenza.

He gave a superb account of himself in the Larghetto, however, with Mr. Munch backing him up in each tender and delicate nuance. In the Rondo (in which Beethoven's theme never

seems to measure up to the rest of the material) the soloist was apparently more at ease and played with greater abandon. He was warmly applauded.

Dr. Munch closed the program with Beethoven's "Eroica" Symphony, one that he played through Europe. Both he and his musicians knew it so well that it was more than ever surcharged with Munchian electricity, and there were times when one expected thunderbolts to fly from the tip of his baton.

This wasn't true, of course, of the Funeral March, dramatically done in the best sense of the word, but it was again true of the Scherzo and the Finale. Dr. Munch has also developed a few stylistic variations to his conducting which add to the impact—the technique, for instance, of becoming almost motionless when the music is most active. It is the power gained through restraint.

Doriot Anthony Dwyer

Symphony Soloist in Flute Suite

By Harold Rogers *CSM*

Back in 1952 Charles Munch, by way of introducing the Boston Symphony's new lady flutist, programed Bach's ingratiating little Suite No. 2 for Flute and Strings, and Doriot Anthony, the lady in question, showed us why Dr. Munch had chosen her for the first chair.

Yesterday afternoon in Symphony Hall Dr. Munch again programed the flute suite, and the lady in question, now Doriot Anthony Dwyer, gave further conclusive evidence that he had made the right choice. Her playing is graced with more maturity, more delicacy, and a greater variety of tone. She and Dr. Munch collaborated in a gentle performance—everything was given a dulcet touch, even the provocative badinage of the sparkling Badinerie. Her ovation, also on the gentle side, was no less sincere and heartfelt than was her playing.

Dr. Munch then launched into the Andalusian moods of Debussy's "Ibéria," giving us at first the cheerful, carefree rhythms of "the streets and byways," and then growing pensive, restless, and romantic as the music evoked "the fragrance of the night." Thus far Debussy's tone painting rates high when measured by his masterworks, but not so high as Ravel's Rapsodie Espagnole, the

summit of Franco-Hispanic musical poetry.

The third section of "Ibéria," which brings us the "morning of a festival day," is a sporadic, patchwork thing that wanders like a peasant through the crowd, not knowing which way to go or what to do. Finally it just gives up in an anticlimactic finish that leaves one wondering if Debussy, too, wasn't too tuckered out to enjoy the feast.

Tchaikovsky's "Pathétique" Symphony was a little lackluster at first, but with the change in tempo from Adagio to Allegro non troppo Dr. Munch whipped the air with his baton, and his musicians got down to business, scrubbing with their bows till the strings were emoting in unabashed fervor. He took the Allegro con grazia a bit too fast to be truly grazia, so much so that the pedal-point section didn't weep the copious tears it can and should. It's difficult to cry on the run, and a dehydrated Tchaikovsky is a Tchaikovsky robbed of his most endearing quality. *Oct 13-56*

The march went along at a more-than-martial zip, building to the grand finale that always deceives a few unalert listeners into applauding heartily as they rise from their seats to go home. Perhaps it's Tchaikovsky's fault for ending a third movement as if it were a fourth movement, and it must come as a disappointment to these listeners when the orchestra plunges into the sobbing despair of the Adagio lamentoso, the true finale.

This movement, however, was no disappointment yesterday because under Mr. Munch's guidance it did what it should. It tugged at the heartstrings with a pleading insistence. And what's more, it cried.

Boston Symphony Programs

Oct 10-20-56
Four concerts are scheduled by the Boston Symphony Orchestra during the rest of October. The first will be held Tuesday evening in Symphony Hall when Charles Munch, conducting the second in the Tuesday evening series, will offer Bach's Second Suite for Flute and Strings (with Doriot Anthony Dwyer as soloist), Debussy's "Ibéria," and Tchaikovsky's "Pathétique" Symphony.

For the Symphony Hall concerts Friday afternoon and Saturday evening, Oct. 26-27, Dr. Munch has programed Barber's Adagio for Strings, Schumann's Fourth Symphony, and Piston's Fifth Symphony. The Piston Fifth, commissioned by the Juilliard School of Music, will be heard for the first time in Boston. Wagner's Death Music of Siegfried from "Götterdämmerung" will be played in memory of Leslie J. Rogers, the orchestra's librarian since 1912.

On Tuesday evening, Oct. 30, Dr. Munch will conduct the opening concert of the Cambridge series. This concert will be given in the MIT Kresge Auditorium pending the restoration of Sanders Theater. The program will consist of Barber's Adagio for Strings, Bach's Second Flute Suite, and Tchaikovsky's Sixth Symphony.

Rehearsals by the Boston Symphony Orchestra will begin in Symphony Hall on Thursday evening, Nov. 8, at 7:30. Charles Munch conducting. The remaining rehearsals—also on Thursdays—will be held on Nov. 29, Dec. 20, Feb. 14, March 7, and April 4.

These rehearsals offer an opportunity at low cost to hear and to observe an orchestra at work. Tickets are now on sale at the Symphony Hall box office.

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Third Program

FRIDAY AFTERNOON, OCTOBER 26, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 27, at 8:30 o'clock

MOZART Symphony in D major, "Paris," K. 297

- I. Allegro assai
- II. Andantino
- III. Allegro

PISTON Symphony No. 5

- I. Lento; Allegro con spirito; Lento
- II. Adagio
- III. Allegro lieto

(First performance in Boston)

INTERMISSION

BEETHOVEN Lento assai, cantante e tranquillo, from the
String Quartet in F major, *Op. 135*
(performed by the string orchestra)

In Memory of LESLIE JUDSON ROGERS
July 28, 1893 - October 11, 1956

SCHUMANN Symphony No. 4, in D minor, *Op. 120*

- I. Ziemlich langsam; Lebhaft
- II. Romanze: Ziemlich langsam
- III. Scherzo: Lebhaft
- IV. Langsam; Lebhaft

(Played without pause)

SYMPHONY NO. 5

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

The Symphony No. 5 was composed in 1954 at Belmont, Massachusetts, and Woodstock, Vermont, as a commission for the Juilliard School of Music, for the festival of American music originally planned for 1955, but postponed until the spring of 1956. The first performance of the Symphony took place at the school February 24, 1956, played by the Juilliard Orchestra, Jean Morel conducting.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, cymbals, bass drum, 2 harps, and strings.

THE following analysis has been furnished by the composer:

I. In the slow introduction may be found the origins of all the musical ideas subsequently developed in the Symphony. The main body of the movement is in sonata form. Horns announce the principal theme, forceful and rugged in character. The secondary theme, more relaxed and songful, is first played by the oboe. At the close of the movement the flute melody of the introduction is again heard.

II. Cellos and basses outline in pizzicato a basic melodic pattern, and against this the violins play a melody, the theme of the movement. There follow three variations, or transformations, of the theme, each section growing out of that preceding. The first variation is marked by the entry of the clarinet, after a short transition in the horns; the second by widely divided strings, with harp figures and a reference to the original pizzicato bass given by piccolo and clarinet; the third by the tuba playing the theme, with cellos and basses. These variations are not greatly contrasted, but rather form a continuous whole, finishing with a coda recalling the start of the first variation.

III. A gay and rhythmic movement, bearing resemblance in form to a rondo A-B-A-B-A in which there is considerable "working out" of the second A, or to a sonata form in which the second theme precedes the first in the recapitulation, besides being in a different key.



BOSTON SYMPHONY ORCHESTRA

Piston Fifth Introduced Here

THE BOSTON SYMPHONY ORCHESTRA played yesterday afternoon, and will repeat tonight, the third program in the Friday-Saturday series, at Symphony Hall: Mozart: "Paris" Symphony (K. 297); Walter Piston: Symphony No. 5 (first time in Boston); Beethoven: Lento assai, from the String Quartet in F major, Op. 135, played by the massed strings in memory of Leslie J. Rogers; Schumann: Fourth Symphony.

By CYRUS DURGIN

Charles Munch and the Boston Symphony Orchestra introduced here yesterday another very fine Symphony, the Fifth, by Walter Piston. The reason that we are hearing the Fifth for the first time a season later than the Sixth, is that No. 5 had been commissioned by the Juilliard School for a Festival which was postponed until last February.

In certain respects the Fifth Symphony is the most personal of all Piston's half-dozen, though it is a risky statement to make upon early acquaintance with a score which is going to take some time to know well. Harmonically, it is bold, astringent and of the day. In the orchestration, which is most original in many pages and a little Debussyan in others, the Symphony is distinguished. The first two movements contain several interludes of solo effects against subdued background, a device as old as concerted music, but in this generation exploited in the same way, to my knowledge, only by Shostakovich. The finale suggests a fast march with syncopation, rondo manner.

The foregoing observations deal with the form and outward aspect. It is harder to describe the "interior" of the music, which is where the personal element resides. But indeed you do perceive it, in the serious but not heavy or emotionally disturbed pages of the first two movements. Though the music speaks out boldly, as often as it is hushed, there is an inescapable sense of meditative feeling here. Piston has never been a man to wring your withers—or his, either—in public. Yet emotional communication is plain enough. This is no music of intellectual abstraction, thank Heaven!

The Fifth Symphony will be played again, as indeed it must. But the Boston Symphony and RCA-Victor will do many of us a service if they will record it, along with Mr. Piston's Sixth. That would be a good way to get thoroughly acquainted with it. Yesterday's performance sounded very eloquent, indeed, and brought the composer, who was present, a gratifying reception from the Friday subscribers.

Leslie J. Rogers, who had been the Orchestra's senior member and its extremely able librarian, did not return from the European tour, having died in Stuttgart Oct. 11. It was most fitting that the slow movement of Beethoven's last string quartet, a nobly meditative music, be played in his memory. Just before it began, in the second half of the program, Mr. Munch bade the orchestra, though not the audience, rise and stand in silence. It was a beautiful performance, and luckily went un-marred by ill-timed applause.

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SYMPHONY NO. 5

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

The Symphony No. 5 was composed in 1954 at Belmont, Massachusetts, and Woodstock, Vermont, as a commission for the Juilliard School of Music, for the festival of American music originally planned for 1955, but postponed until the spring of 1956. The first performance of the Symphony took place at the school February 24, 1956, played by the Juilliard Orchestra, Jean Morel conducting.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, snare drum, cymbals, bass drum, 2 harps, and strings.

THE following analysis has been furnished by the composer:

I. In the slow introduction may be found the origins of all the musical ideas subsequently developed in the Symphony. The main body of the movement is in sonata form. Horns announce the principal theme, forceful and rugged in character. The secondary theme, more relaxed and songful, is first played by the oboe. At the close of the movement the flute melody of the introduction is again heard.

II. Cellos and basses outline in pizzicato a basic melodic pattern, and against this the violins play a melody, the theme of the movement. There follow three variations, or transformations, of the theme, each section growing out of that preceding. The first variation is marked by the entry of the clarinet, after a short transition in the horns; the second by widely divided strings, with harp figures and a reference to the original pizzicato bass given by piccolo and clarinet; the third by the tuba playing the theme, with cellos and basses. These variations are not greatly contrasted, but rather form a continuous whole, finishing with a coda recalling the start of the first variation.

III. A gay and rhythmic movement, bearing resemblance in form to a rondo A-B-A-B-A in which there is considerable "working out" of the second A, or to a sonata form in which the second theme precedes the first in the recapitulation, besides being in a different key.

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BOSTON SYMPHONY ORCHESTRA Piston Fifth Introduced Here

THE BOSTON SYMPHONY ORCHESTRA played yesterday afternoon, and will repeat tonight, the third program in the Friday-Saturday series, at Symphony Hall: Mozart: "Paris" Symphony (K. 297); Walter Piston: Symphony No. 5 (first times in Boston); Beethoven: Lento assai, from the String Quartet in F major, Op. 135. Played by the massed strings in memory of Leslie J. Rogers; Schumann: Fourth Symphony.

By CYRUS DURGIN

Charles Munch and the Boston Symphony Orchestra introduced here yesterday another very fine Symphony, the Fifth, by Walter Piston. The reason that we are hearing the Fifth for the first time a season later than the Sixth, is that No. 5 had been commissioned by the Juilliard School for a Festival which was postponed until last February.

In certain respects the Fifth Symphony is the most personal of all Piston's half-dozen, though it is a risky statement to make upon early acquaintance with a score which is going to take some time to know well. Harmonically, it is bold, astringent and of the day. In the orchestration, which is most original in many pages and a little Debussyan in others, the Symphony is distinguished. The first two movements contain several interludes of solo effects against subdued background, a device as old as concerted music, but in this generation exploited in the same way, to my knowledge, only by Shostakovich. The finale suggests a fast march with syncopation, rondo manner.

The foregoing observations deal with the form and outward aspect. It is harder to describe the "interior" of the music, which is where the personal element resides. But indeed you do perceive it, in the serious but not heavy or emotionally disturbed pages of the first two movements. Though the music speaks out boldly, as often as it is hushed, there is an inescapable sense of meditative feeling here. Piston has never been a man to wring your withers—or his, either—in public. Yet emotional communication is plain enough. This is no music of intellectual abstraction, thank Heaven!

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Composer's Fifth Conducted by Munch

By Harold Rogers

Walter Piston has consistently proved, by the high standard of excellence he has maintained during the composition of six symphonies, that he is America's leading symphonist. Reticent and almost retiring, this New Englander apparently conserves his energies for the vigorous and glorious sunbursts of sound one hears in his music.

Those glorious sunbursts heightened many of the climaxes yesterday afternoon when Mr. Piston's Fifth Symphony had its first Boston performance. Charles Munch saw to it that not one ounce of glory was wasted.

This symphony has come to Boston out of numerical order. Mr. Piston composed it on commission for the Juilliard School of Music, and it had its premiere last February when Jean Morel conducted the Juilliard Orchestra. Mr. Piston's Sixth, listeners will recall, was composed for the 75th anniversary of the Boston Symphony Orchestra, was given its premiere here last November, and was played during the orchestra's recent European tour.

The Lento opening of the first movement in the Fifth Symphony is something of a nocturne, cast in a hardy style of American impressionism, a songful, yearning flute carrying the major melody. A mounting tension lifts this mood into a vivid climax, from which a horn fanfare, Allegro con spirito, introduces an agitated interplay of themal elements.

The interplay subsides into a portentous passage, after which the instruments engage once more in a fugato-like play. This part is marked by some effective splashes of brass. The movement then returns to the Lento nocturne of its beginning, with the flute and its lonely yearning.

The entire symphony is characterized by Mr. Piston's superb craftsmanship, his masterful handling of form. There is a fine sense of structure in the pre-vaillingly somber Adagio—a theme with three "transformations," as Mr. Piston calls them, each variation growing out of the one preceding. The listener may tend to lose his way somewhat during these transformations, but there is much to excite the ear, especially the gorgeously dissonant climax.

1927 1927-56

The final Allegro lieto is marked by an abundance of hearty American joy. Here Mr. Piston employs a thematic bit, vigorously syncopated, that swings along its dancing way. Though it is generally bright and brassy, it is sometimes softened by a jovial use of the harps. The whole winds up in a good affirmative statement with a few exclamation points.

The listeners then did some exclaiming on their own—sedately, of course, this being the Friday afternoon audience—and their applause was especially

hearty when Mr. Piston congratulated Mr. Munch, the orchestra, and took a few bows himself.

Mr. Munch conducted the string choir in the Lento assai, cantante e tranquillo, from Beethoven's String Quartet in F major, Op. 135, as an expression of deep appreciation for the late Leslie Judson Rogers, who for 44 years was the orchestra's faithful librarian.

Yesterday's concert opened with a pleasant traversal of Mozart's guileless little "Paris" Symphony and closed with the Schumann Fourth to which Mr. Munch gave one of his dramatically brilliant readings, the kind that leads a listener into believing that it is a more interesting symphony than it really is.

mpphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the program of the 76th season in Symphony Hall yesterday afternoon. The program:

By RUDOLPH ELIE

"In the death of Leslie J.

Rogers on Oct. 19, the orchestra has suffered the loss of an invaluable member. His association with the orchestra began in 1912 under Dr. Karl Muck. A man of extraordinary knowledge and skill in his profession and complete dedication to the Orchestra, Mr. Rogers served, as only he could, a whole generation of conductors and composers whose works were performed at these concerts. His contribution to the musicians and the musical life of this country was truly unique."

So, with characteristic reserve, the Boston Symphony announced the passing of its librarian in the program book of yesterday's concert. It did not, and it could not, suggest the enormous contribution the man made in his 44 years not merely as librarian but as musicologist, counselor, program advisor and, in fact, musical authority of unchallengeable integrity. His knowledge of the musical scores of the entire literature was phenomenal: the incorrect spelling of a note, a mistake in copying, an error in notation or phrasing, the least printed distortion of a composer's original intentions; none of these missed his eye. He retained, too, the exact tempos taken by every conductor he ever had contact with and could tell, to the second, the duration of any given piece as played by any given conductor. And with all this, he was a repository of stories and anecdotes about the conductors he had known, all remarkable for being wholly untainted with malice; his humor never failed him, nor his good spirits.

SUPREME TRIBUTE

Yesterday afternoon the organization to which he had given his whole life gave him the supreme tribute as the string orchestra played the slow movement from Beethoven's last quartet. It was performed in an awesome hush after the entire quartet in his memory. It was performed in an awesome hush after the entire orchestra had stood silently for a minute or more, and the additional lustre the full string band lent to this gentle cavatina, so richly and softly harmonized, was moving in the extreme. In extension, it was also a requiem for two other men of the orchestra, Leon Marjollet, who died suddenly in Paris on Sept. 20, and Carlos Pinfield, retired

but still working for the orchestra's benefit, who died on October 13.

This occasion saw the first Boston performance of Walter Piston's Fifth Symphony. Composed for the Juilliard School of Music, and first performed there earlier in the year, the three-movement symphony is considerably more difficult than the Sixth, which won such great favor in Europe. Its first two movements are austere to the point of severity though the first rises at time to great proclamations in the brass following an opening moment of a magical promise. The slow movement does not reveal itself easily, conveying a brooding, mysterious quality whose outlines are always in the shadow; the tonal mass moves forward after the initial statement of a fleeting, indistinct melodic motto in the low strings, but the sense of variation is lost in the movement.

SURPRISING OUTBURST

It is effective—for Mr. Piston is altogether too much the master to present his materials save on the highest instrumental level, but somehow it doesn't move the heart: there is nothing the casual ear can cling to in the permutations of the principal melodic statement. The finale, however, offers a surprising contrast. Here, in one of his jolliest moods, the composer gives us a rondo of such a bright cast and distinct outlines it almost suggests that he might originally have had it in mind as an orchestral scherzo rather than a finale. In any case, it somehow does not quite suit what has gone on before, though this is not to say it isn't a very effective conclusion. Mr. Piston was in the audience and was very heartily applauded by the audience.

The concert began with a fine performance of Mozart's "Paris" Symphony, a work whose andantino is a gem shedding the soft rays of an opal, and ended with Schumann's Fourth Symphony. This is a work that, once beyond its tiresome first movement, gains constantly to end in a sunburst of tonal vitality.

Mr. Munch gave the work a performance at once informed with attention to detail yet at the same time as richly expressive as the symphony, in its ardent romanticism, can be.

The program next week presents Clara Haskil as soloist for the first time in the city. She will do Beethoven's Third, other works on the program being Cherubini's "Anacreon" Overture, Barber's "Medea's Meditation and Death of Vengeance" and Turina's "Sinfonia Sevillana."



Walter Piston's Fifth Symphony will have its first Boston performances Friday afternoon and Saturday evening by the Boston Symphony Orchestra. CS 10/ 11-25-56

Fourth Program

FRIDAY AFTERNOON, NOVEMBER 2, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 3, at 8:30 o'clock

CHERUBINI Overture to "Anacreon"

BEETHOVEN Piano Concerto No. 3, in C minor, *Op. 37*

- I. Allegro con brio
- II. Largo
- III. Rondo: Allegro

INTERMISSION

BARBER *Medea's Meditation and Dance of Vengeance, Op. 23-A*
(First performance in Boston)

TURINA *Sinfonía sevillana*

- I. Panorama
 - II. Por el río Guadalquivir
 - III. Fiesta en San Juan de Aznalfarache
- (First performance at these concerts)

SOLOIST

CLARA HASKIL, PIANO
MISS HASKIL uses the STEINWAY PIANO

CLARA HASKIL, born in Bucharest, has lived in Switzerland since 1936, and is a Swiss citizen. Her principal teachers have been Richard Robert (also the teacher of Serkin) and Alfred Cortot, with whom she studied at the Paris Conservatoire. She has had a busy career of concerts in all parts of Europe, especially since the last World War. Although she once visited this country, she is unknown here except through her recordings. Miss Haskil will make only a few appearances in this country during the present season.

"MEDEA'S MEDITATION AND DANCE OF VENGEANCE,"

Op. 23-A

By SAMUEL BARBER

Born in West Chester, Pennsylvania, March 9, 1910

The Ballet *Medea*, from which this is an excerpt, was composed by commission of the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, and her company at the Macmillan Theater of the University in May 1946. (The Ballet was at first entitled "The Serpent Heart," and later "The Cave of the Heart.") An orchestral suite in seven movements was derived from this score and performed by the Philadelphia Orchestra under the direction of Eugene Ormandy on December 5, 1947. In 1955 Mr. Barber rescored "Medea's Meditation and Dance of Vengeance" for a full orchestra.

The instruments required are 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, side drums, tom-tom, bass drum, tam-tam, whip, xylophone, and strings.

THE tragedy of *Medea* by Euripides, which was produced in Greece 431 B.C., has furnished Mr. Barber with the subject for his Ballet. He was drawn by its dark and ferocious theme of vengeance, which

becomes the dominating purpose of *Medea*, the princess of Colchis endowed with magic powers, who, having enabled Jason to obtain the Golden Fleece in Colchis, has fled with him to Corinth. Two children have been born of their union, but Jason has abandoned her to marry the daughter of the Corinthian king, leaving her without status, grief-stricken but proud, jealous, passionately vengeful. To bring down the pride of Jason, her unfaithful lover, she goes to the length of murdering her children which are also his.

The "Dance of Vengeance" is the peak of intensity and the culminating point of the Ballet. Samuel Barber has explained that the excerpt "is directly related to the central character in Medea, tracing her emotions from her tender feelings towards her children, through the mounting suspicions and her decision to avenge herself. The piece increases in intensity to close in the frenzied Dance of Vengeance of Medea, the Sorceress descended from the Sun God."

Medea:

This thing was not to be,
That thou shouldst live a merry life, my bed
Forgotten and my heart uncomforted,
Thou nor thy princess: nor the king that planned
Thy marriage drive Medea from this land,

And suffer not. Call me what thing thou please,
Tigress or Skylla from the Tuscan seas:
My claws have gripped thine heart, and all things shine.

Translation by GILBERT MURRAY
(Oxford University Press)

About the Ballet Mr. Barber has furnished the following information:

"Neither Miss Graham nor the composer wished to use the Medea-Jason legend literally in the ballet. These mythical figures served rather to project psychological states of jealousy and vengeance which are timeless.

"The choreography and music were conceived, as it were, on two time levels, the ancient mythological and the contemporary. Medea and Jason first appear as godlike, superhuman figures of the Greek tragedy. As the tension and the conflict between them increase, they step out of their legendary rôles from time to time and become the modern man and woman, caught in the nets of jealousy and destructive love; and at the end reassume their mythical quality. In both the dancing and music, archaic and contemporary idioms are used. Medea, in her final scene after the dénouement, becomes once more the descendant of the sun."

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The following works by Samuel Barber have been performed at the Boston Symphony Concerts (Friday and Saturday series):

- 1940 (Nov. 15) Overture, "The School for Scandal"
- 1941 (April 25) Essay for Orchestra No. 1 (Performed twice)
- 1942 (Mar. 6) Violin Concerto (Soloist, Ruth Posselt)
- 1942 (Oct. 16) Overture, "The School for Scandal"
- 1943 (Oct. 29) Commando March
- 1944 (Mar. 3) Second Symphony (Dedicated to the Army Air Forces; First performance)
- 1946 (April 5) Violoncello Concerto (Soloist, Raya Garbousova; First performance)
- 1948 (April 9) "Knoxville: Summer of 1915" (Soloist, Eleanore Steber, Soprano; First performance)
- 1949 (Jan. 7) Violin Concerto (Soloist, Ruth Posselt)
- 1950 (Feb. 10) Overture, "The School for Scandal"
- 1951 (April 6) Second Symphony
- 1952 (April 25) Overture, "The School for Scandal"
- 1953 (Feb. 27) Adagio for String Orchestra*
- 1954 (Dec. 3) "Prayers of Kierkegaard," Op. 30
(Assisting: Cecilia Society; Leontine Price, Soprano; Jean Kraft, Contralto; Edward Munro, Tenor; First performance)

* The Adagio for String Orchestra was performed in the Cathedral at Chartres, France, September 21, 1956.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the fourth program of the 76th season in Symphony Hall yesterday afternoon. The soloist was Clara Haskil, pianist. The program:

Overture to "Anacreon"—Cherubini
Concerto N. 3 in C minor—Beethoven
Op. 37—Beethoven
Medea's Meditation and Dance of Vengeance—Barber
Sinfonia sevillana—Turina

By RUDOLPH ELIE

Had the widowed Schumann in her late '60's appeared yesterday as soloist with the Boston Symphony orchestra, it could hardly have been more astounding than the actual appearance of another Clara, also possibly in her '60's, at this concert. She was Clara Haskil in her American debut with orchestra, and to say she took the audience by storm is a pallid observation indeed: no one in recent years has achieved such an ovation as this tiny, gray-haired, frail-looking woman did yesterday, nor have any deserved it more.

The stage was set from the moment of her entrance: a more improbable apparition could not be imagined. Miss Haskil, Hungarian born but now of Swiss nationality, appeared in a midnight blue taffeta dress with white lapels that might have been handed down by Clara Schumann herself. She wore black flat-heeled shoes but barely to be observed as her dress swept the floor. Her hair, off-white, was loosely drawn into a shapeless bun at the back, as if she had done it without benefit of mirror; her arms seemed thin and bony, her face a vaguely uneven mask. She made her way almost feebly to the instrument, sat down without acknowledging the audience and sat, head bowed, through the preliminary symphony. What, in heaven's name, would happen?

EXQUISITE PHRASING

What did happen, when this extraordinary old woman at last addressed herself to the keyboard, her grey head bowed not more than a foot from the keyboard, was one of those magical revelations that occurs in music once in a generation. Accompanied, with superb mastery, by Mr. Munch and the orchestra,

Miss Haskil gave the most beautiful performance of Beethoven's Third Concerto I ever heard or expect to hear again. Her tone was something ravishing, her phrasing was exquisite; she articulated every note and found every light and shadow in the interplay of the voices.

She had power, too, but it was the power of perfect control: there was never a suggestion of the percussive, and it seemed to restore the piano to its proper place as a musical instrument of nobility and poetry rather than a thing to be pounded upon. But beyond all this there was a quality of burning inspiration, of utter artistic concentration oblivious to everything but the music itself, that suggested another Wanda Landowska and produced a breathless atmosphere throughout that verged on the uncanny. She took five calls, threading her way through the orchestra (which applauded with uncommon enthusiasm, too) as if she might at any moment trip over a riser on the stage or bump into a music stand (as in fact she did), but her expression never changed.

The expressions that had changed, however, were those of the audience. From the unlatched jaws produced by her appearance, which remained agape throughout her performance,

there now issued bravos which together with stamping on the floor and applause made a scene so untypical of a Friday afternoon as to be as improbable as Miss Haskil herself.

VERY GREAT ARTIST

I find I have referred to the pianist as an "old" woman. I do so out of confusion, as one source, one of those generally referred to as "unimpeachable" stated Miss Haskil to be a woman in her 80's. Another equally unimpeachable source stated that she had made her debut in Jordan Hall 30 years ago and was at that time about 30. Whatever the case may be, her appearance suggests the Grandma Moses of music but, unlike that dauntless spirit, she is no primitive. On the contrary, she must be reckoned one of the very great musical artists of the time.

This leaves little room to discourse on Samuel Barber's "Medea's Meditation and Dance of Vengeance," a work I found to be both beautiful and exciting. Its opening moments are exceptionally lovely in a brooding way, and, as it works up into Medea's final fury, it presents a panorama of the most ingenious and effective rhythmic devices culminating in a passage of ferocity all but unique in American music. The composer was in the audience and was warmly received. From my view he should have been even more warmly received, for the work clearly reveals the hand of a master.

The concert began with Cherubini's entertaining "Overture to Anacreon" and ended with Turina's "Sinfonia sevillana," also entertaining but tending to be tiresome. Next week's program offers Elgar's Introduction and Allegro for strings, Stravinsky's "Jeu de Cartes" and Brahms' First Symphony.

Superb New Music and Soloist

THE BOSTON SYMPHONY ORCHESTRA: Charles Munch music director, gave yesterday afternoon and will repeat tonight, at Symphony Hall, the fourth program in the Friday-Saturday series: Cherubini: "Anacreon" Overture; Beethoven: Piano Concerto in C minor, No. 3 (Clara Haskil, soloist, first appearances with this Orchestra); Samuel Barber: "Medea's Meditation and Dance of Vengeance" (first performances in Boston); Turina: Sinfonia sevillana (first performances at these concerts).

By CYRUS DURGIN

Superb new music and a soloist making her first appearance with the Orchestra gave added distinction and excitement to the Boston Symphony concert yesterday afternoon. The new music was Samuel Barber's ballet excerpt "Medea's Meditation and Dance of Vengeance," last year re-scored for full orchestra. The soloist is pianist Clara Haskil, Romanian-born and for 20 years a Swiss resident, who gave a marvelously clean and subtle performance of a work far too seldom heard: the C minor Concerto of Beethoven.

The great virtue of "Medea" is its genuinely dramatic nature. Mr. Barber is no assiduous arranger of abstractions, but a composer with the gift for conveying the stormy depths of human emotion in music. Perhaps "Medea" might make an even greater impression if heard as foundation for the dance of Medea as she ponders the treachery of Jason and the murder of their children, among the most grisly episodes in mythology. Yet purely as concert music, this interlude takes hold of you powerfully, and that is a test of its worth.

From the eerie, ominous beginnings to the brutish din of vengeance, a climax which depicts dark passion with a technical cunning worthy of Richard Strauss and "Salome" (which it recalls), "Medea" is an emotional and a musical crescendo of enormous force. The writing here is absolutely expert, especially the parts for percussion.

in which every beat on wood or metal counts perceptibly in the total effect. Yet it is no imitation of "Salome," for the affinity between the two scores is in mood, not in idiom. Mr. Barber was roundly applauded and, leaving his seat to shake hands with Mr. Munch, bowed in response.

It had been thought that Clara Haskil had not visited this country before, but that was an error of oversight. She gave a concert in Jordan Hall Jan. 19, 1927, when she was described as a "pianist of brilliant, if somewhat provocative and erratic gifts." That was nearly 30 years ago. Today Miss Haskil is a pianist of utmost musical integrity, with nothing wayward, interpretively, except a liking for a little delicate rubato here and there.

Her performance of the C minor Concerto was a model of restraint, proportion, clean articulation and rhythmic exactitude and subtlety, almost unique in its avoidance of any personal display. This was, paradoxically, a brilliant performance because it avoided conscious brilliance. Today this sort of playing is very rare. It is also highly treasurable.

A small, seemingly frail woman, who looks grandmotherly with her abundant gray-white hair and her slightly humped back, Miss Haskil crouches over the instrument, an embodiment of cool concentration. There is, about the spare motion of her arms and long hands that absence of visible effort which indicates the seasoned master of technic. There is, in the strung-pearls evenness of scale passages and little figurations, that musical sense which makes them "sing" as beautifully as do the broad Beethoven melodies.

Her dynamic range is finely adjusted: when the music is supposed to be soft it is very soft, and a fortissimo is scaled accordingly. She was with the orchestra every second, and they with her, which produced one of the most splendid examples of hair-spun ensemble in my memory. Here was that rare greatness of simplicity in art. How well Miss Haskil deserved the applause, stamping and cheers which brought her back to the stage four times!

Turina's Sevillian Symphony, new to these concerts and likely to the city, is a well-wrought quasi-descriptive piece in more or less Impressionist style with Ibe-

rian spice and languors, lush selos and crisp, tapping rhythms. The three movements make a symphony in but the most general way: this is really a species of program music coming late (1920) in the chronology of that type, but most attractive.

Mr. Munch and the orchestra were at their best all afternoon. Everything had a true glory of sound, and the strings had recaptured their old lapidary richness.

Next week's program: Elgar's Introduction and Allegro for Strings; Stravinsky's Ballet Suite, "Card Game"; Brahms' First Symphony.

Excerpts From Barber's 'Medea' on Program

By Harold Rogers

There are at least two outstanding reasons why Charles Munch's program yesterday afternoon commanded hearty approbation. The first was the American debut of Clara Haskil, a pianist of superb musicality from Switzerland. The second was the first Boston performance of "Medea's Meditation and Dance of Vengeance" by Samuel Barber, one of the most imaginative American composers at work today.

Mme Haskil does not employ the grandstand technique. On the contrary, she abhors every device of theatricality. She makes no attempt to dazzle; she does not pound nor bang. No sooner had she played her first notes in the Beethoven Third than one was impressed by her velvet singing tone, the sincerity of her musicianship, her artistic self-immolation—as if she were playing alone in her own drawing room.

There is power in Mme Haskil's playing, but not the power of decibels. It is the power that only true musical emotion can engender—a force that flows from the heart. Yet even so, she is not without a fortissimo when she needs one. She gains it, however, not with muscularity, but through a welling up of the spirit.

Dr. Munch carried the Boston Symphony's forces along on a par with Mme Haskil's interpretation. When the piece was over, the spontaneity of the ovation was something to marvel at. There were cheers. Many listeners rose in tribute. Mme Haskil was recalled again and again to the stage. Symphony subscribers are fortunate that she will be the soloist in this work tonight, Sunday afternoon, and Tuesday night.

Last year Mr. Barber selected a portion of his ballet "Medea" and rescored it for full orchestra.

Yesterday he was present in Symphony Hall to hear Dr. Munch's vital reading. It is no discredit to "Medea's Meditation and Dance of Vengeance" that it was not accorded an ovation equal to that given Mme Haskil. Most first-rate contemporary works are received with a degree of reserve, even in the most sophisticated music centers.

There are two dominant emotions in this piece—jealousy and revenge. And Mr. Barber's imaginative powers are such that he was able to find harmonic, rhythmic, and tonal combinations that elucidated these emotions on a vivid musical canvas.

He has employed passages of restless waiting, foreboding, brassy bursts of hatred, seething undercurrents of aching envy. How easy it is to picture Medea as she plans a horrible retribution for Jason, who has deserted her for another! Mr. Barber combines elements of impressionism, jazz syncopation, and a colorism both subtle and bold, building Medea's dance into a spleenful fury.

The burden of the program, however, ran counter to Mr. Barber's drama. Dr. Munch opened with Cherubini's Overture to "Anacreon," adroitly classical and performed with charm. He closed with the first performance at these concerts of Joaquin Turina's "Sinfonia Sevillana," which is not so much a symphony as a tone poem in the manner of Debussy's "Ibéria" and "La Mer."

Composed in 1920, the work follows in the tradition set by Granados and Albéniz. It is redolent of the perfumes of Andalusian nights, with liquid and sparkling dance patterns, with mercurial moods of sadness and joy. Alfred Krips gave us some evocative and plaintive violin solos in the second movement—"Por el rio Guadalquivir."

15 m 11-3-36

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Fifth Program

FRIDAY AFTERNOON, NOVEMBER 9, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 10, at 8:30 o'clock

ELGAR.....Introduction and Allegro for Strings (Quartet
and Orchestra), *Op.* 47

String Quartet: Alfred Krips, George Zazofsky, Joseph de Pasquale,
Samuel Mayes

STRAVINSKY....."Jeu de Cartes" ("Card Game") Ballet in Three Deals

INTERMISSION

BRAHMS.....Symphony No. 1, in C minor, *Op.* 68

- I. Un poco sostenuto; Allegro
 - II. Andante sostenuto
 - III. Un poco allegretto e grazioso
 - IV. Adagio; Allegro non troppo, ma con brio
-

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the fifth concert of the 76th season in Symphony Hall yesterday afternoon. Soloists were Alfred Krips and George Zazovsky, violins; Joseph de Pasquale, viola and Samuel Mayes, cello. The program:

Introduction and Allegro for Strings, Op. 47.....Elgar
"Jeu de Cartes".....Stravinsky
Symphony No. 1 in C minor.....Brahms
Op. 68.....

By RUDOLPH ELIE

Among the peaks that are the great majority of the Boston Symphony concerts there are occasional valleys. Yesterday's, for example.

The Elgar was good, the Stravinsky dry and clever, and who ever raises his voice against Brahms' First? Still and all it did not add up to a particularly interesting afternoon.

It is 15 years since Elgar's Introduction and Allegro for Strings has been performed here, and 15 more will doubtless elapse before it is done again. It is a work of much persuasion, exploiting the strings more for their suavity and geniality than their virtuosity or their capacity for wide ranging sonorities. There are, in short, a good many other works for the string band that dig in to the medium, so to speak, more powerfully than this.

Ends Happily

Yet the materials here and the composer's methods are polished though not lacking in robustness. Stating at once a charming subject, he moves right along into an ingenious development that leads presently into a fugato section notable for its lack of contrapuntal clarity. This in turn leads to a recollection of the opening and a powerful statement of a little Welsh melody that was the inspiration of the work. All ends happily and sweetly.

The use of the solo string

quarter lends additional interest to the composition, though it is never employed with the bravura of similar solo groups of the concerto grosso style of writing, commenting, and underlining the musical ideas rather than dominating or leading them. It was exceedingly well played by the string orchestra and made its point, but it nonetheless proved more on the special side than a universally communicating piece.

Stravinsky's "Jeu de Cartes," for all its wit, its clean, spare lines, its wide variety of coloristic effects and rhythms, does not seem to lend itself too effectively to the concert hall. It is, after all, ballet music, and while a great deal of ballet music does make its way in concert, there are a number of notable exceptions. This, it seems to me, is one. The listener savors all the subtleties of the score, its piquant instrumental combinations, its sudden transitions from scene to scene. Yet what, when all is said and done, has it added up to? A soap bubble, vanishing at the prick of an invisible pin.

Ups and Downs

Mr. Munch is generally at his best with Brahms' First and so is the orchestra, but this performance didn't seem to go any too well. There were occasional ups and downs instrumentally, and the performance didn't have the usual luster. The slow movement was very beautifully done, however, and the finale brought the usual burst of applause and scattered bravos, yet I found myself more or less unmoved by it, perhaps from having been exposed to it too often.

The orchestra is out of town next week, returning Nov. 23 with Vladimir Golschman as guest conductor. And what is Mr. Golschman playing? Debussy's "La Mer" and Brahms' Fourth! To be sure he is also giving the American premiere of Tansman's Concerto for Orchestra and Kabalevsky's Overture to "Colas Breugnon," but the lack of imaginative programming that plagues these concerts was never better demonstrated than this.

Elgar, Stravinsky and Brahms

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch music director, played at Symphony Hall yesterday afternoon, and will repeat tonight, the fifth program in the Friday-Saturday series: Elgar: Introduction and Allegro for Strings; Stravinsky: "Card Game" Ballet; Brahms: Symphony No. 1, in C minor.

By CYRUS DURGIN

Sir Edward Elgar and his polished, elegant music belonged to another age: the later Victorian and the Edwardian times when, for those who had the means to be polished and elegant, this was the best of all possible worlds. Now, though it continues to be the only world we know, it is unnerved by jitters of one kind and another. Consequently, such infrequent performances as we have of Elgar's music are both tonic and reassuring. They seem to re-connect us, even briefly, with enjoyment for the sake of enjoyment.

For this reason, I for one derived much pleasure from Mr. Munch's enterprise in restoring the Introduction and Allegro for Strings, unheard from the Boston Symphony since 1941. There is no more stress in this music than that of a light breeze upon the surface of a lake in Summer. All is serenely beautiful.

In Elgar, too, all is very good taste, and a quality of writing whose standard is high. This is pure ear-and-mind pleasure, in the interplay of the strings in counterpoint, in the graceful sort of melody which came to Elgar in profusion, and in the solo touches based upon the old concerto grosso manner. This variety of music, I suppose, might be called "decorative art," for the listener absorbs it from the outside; there is no emotional turmoil to draw him within.

It might be thought, in terms of the tonal egg-grading which is considered to be part of the reviewer's business, that such music is no more than pullet size. Perhaps, but the contents, in their way, are just as appetizing as that of the whopping double-volker, like the Brahms First Symphony which ends this program. Fur-

thermore, Elgar here and elsewhere provided opportunity for strings like those of the Boston Symphony to sound in all the deep, rich glory they can command. Yesterday they sounded just like that.

Two Types of Ballet Music

There are two varieties of ballet music: the one that seems complete when heard simply as music at a concert, and the other which always seems to require visual spectacle at the same time. Stravinsky's "Card Game," waggish, clever and mobile though it is, belongs, as I hear it, to the second category. There just isn't enough purely musical continuity to keep one from thinking: "Now what would the dancers be doing at this point?"

Barber's "Medea" music, which we heard last week, is an example of the other kind of ballet music. It is complete, in emotional power and in musical continuity, by itself. More than that, it actually suggests what passes upon the stage. So, while capable of intermittent diversion, the mechanically rhythmic and sweet-sour "Card Game" is only part of a show. Perhaps not the better part, either.

Yesterday's audience clapped and cheered when Mr. Munch and the orchestra let go the mighty last C major chord of Brahms' First Symphony. They had reason to do so, for this had been a stirring, even exalting performance of a large masterwork. That chord, in itself, was a certain testimony to the nature of the whole performance, for Mr. Munch drew out the E's in the chord to make it sound full.

It was an interpretation of extreme attention to the various markings of dynamics and tempo in the score—the familiar tune of the finale was kept as moderate as Brahms must have meant when he wrote "fast, but not too much so," and it did not gather speed like a train leaving a station. When the word "animato" appeared, the conductor properly opened the throttle.

Horns Stressed

The first movement stressed the horns parts to the extent of bringing them into balance with strings and woodwinds more than is usual. The effect was good, and made me wonder if it had been accomplished simply by more volume or by more horns. There was some little tinkering with the tympani part, at least two rolls — where Brahms wrote quarter notes—in the last two chords of the big chorals near the end. That was not so good, but neither was it greatly important. What was important was the prevailing right style coupled with Munch's own emotional drive and the marvelous response of the orchestra.

Next week the Orchestra goes to New York. At Symphony Hall, Nov. 23 and 24, Vladimir Golschmann will be guest conductor, presenting Kabalevsky's Overture to "Colas Breugnot"; the first American performance of Tansman's Concerto for Orchestra; "La Mer," by Debussy, and the Fourth Symphony of Brahms.



Vladimir Golschmann will be guest conductor of the Boston Symphony Orchestra for its Symphony Hall concerts Nov. 23, 24, and 27.

Boston Symphony On Tour This Week

The Boston Symphony Orchestra will give its next pair of concerts in Symphony Hall on Friday afternoon and Saturday evening, Nov. 23-24, and the fourth concert of the Tuesday evening series, Nov. 27, the orchestra then having returned from its first trip to New York.

Vladimir Golschmann, as guest, will conduct the following program at the three concerts: Kabalevsky's Overture to "Colas Breugnot"; Tansman's Concerto for Orchestra (first performance in America); Debussy's "La Mer"; and Brahms' Fourth Symphony.

Elgar and Stravinsky Round Out Program

By Harold Rogers

There are few symphonies today that can equal in substance the Brahms First. Even at its premiere in 1876, one observer hailed it as "the Beethoven Tenth," a brilliant remark that still carries weight.

Others, however, have found it imponderable and insupportable. Philip Hale in 1893 referred to it as "the apotheosis of arrogance" and then likened it to a dark forest in which there are no birds, "save birds that do not sing."

In this forest, he wrote, "the players wander," groping as though eyeless, until they come to a green canal. "Then a boat is dragged toward the players. The boat is crowded with queerly dressed men and women and children, who sing a tune that sounds something like the hymn in Beethoven's Ninth Symphony." And he concludes by saying that "darkness seizes the scene."

▲ ▲ ▲

The Brahms First, however, is now but a score of years short of its 100th anniversary, and it has long since vindicated itself. When Charles Munch conducted it yesterday afternoon in Symphony Hall, no darkness seized the scene. On the contrary, the Boston Symphony Orchestra shone forth in auroral splendor. Who today would dream of resisting this masterwork and its logical architecture, its monumental melodies, its spiritual message?

Dr. Munch himself was apparently caught up in the fervor of the music, if one can judge by his muscular intensity, his flashing baton, or an occasional impatient stamp of the foot. The opening Allegro, of course, intends to command attention at the outset, what with its crescendos that build from within while supported by the timpani ostinato. (And the timpani have never sounded so exciting as Everett Firth made them sound yesterday.)

The final three movements, however, almost take the listener unaware as they open quietly, somewhat disarmingly, and then ensnare his emotions as he finds himself enveloped in a momentous grandeur. At least twice in the final Allegro non troppo Dr. Munch neglected to observe the "non troppo," and in his excitement he let the music get out of control. When musicians are called upon to play faster than is humanly possible, something has to give way, and it's the music that gives.

We enjoy seeing Dr. Munch take the hurdles, but not when he loses the reins. Yesterday, however, the Brahms First was far from spoiled by his momentary losses of control. On the contrary, it was one of his finest performances.

He opened the concert with Elgar's Introduction and Allegro for Strings, which is something of a one-movement concerto grosso with a string quartet as the concertino. Serving adroitly as the concertino were Alfred Krips and George Zazofsky, violins, Joseph de Pasquale, viola, and Samuel Mayes, cello. *CSM 11-10-56*

It might be said that Elgar had the misfortune of belonging to the late-Victorian school of British composers, missing the sturdy renaissance in English music of the 20th century that was spearheaded by Ralph Vaughan Williams. With but a few exceptions, Elgar's works range from being a bit of a bore to deadly dull, and one of the exceptions — fortunately for symphony-goers this week — is his Introduction and Allegro. As played by Dr. Munch's virtuoso strings, it captivated interest in spite of its scholarly chromaticism, its somewhat verbose fugue.

The remaining work heard yesterday was Stravinsky's delightful spoof called "Jeu de Cartes," in which the composer slyly employs many subtleties of wit as he quotes, not directly but by a mere passing reference, such composers as Ravel and Rossini.

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 23, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 24, at 8:30 o'clock

VLADIMIR GOLDSCHMANN, *Conductor*

KABALEVSKY.....Overture to "Colas Breugnon"

TANSMAN.....Concerto for Orchestra
Lento; Allegro molto agitato; Lento; Presto; Lento; Vivo — lento
(First performance in the United States)

DEBUSSY....."La Mer," Three Orchestral Sketches
I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

BRAHMS.....Symphony No. 4, in E minor, *Op.* 98
I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

VLADIMIR GOLSCHMANN was born in Paris, of Russian parents, on December 16, 1893. His father, Léon Golschmann, was a noted writer and a mathematician. Vladimir Golschmann received his musical education in Paris. He began his career as conductor when the *Concerts Golschmann* were organized in 1919. These concerts were continued for five seasons. The quality of the orchestra, the talent and youth of the conductor, attracted general attention. He presented music of young composers, since become famous. In subsequent years he has conducted in Belgium, Norway, England, Portugal and Spain. He conducted the Ballet Russe of Diaghileff. He was also musical director of the Music School of the University of the Sorbonne. During the years 1928-30, he was conductor of the Scottish Orchestra in Glasgow and Edinburgh.

He visited this country as guest conductor of the Symphony Society of New York in 1924-25. Again he came here in 1931 and conducted the St. Louis Orchestra as guest. He was thenceforth engaged by this orchestra. As guest conductor Mr. Golschmann has appeared in many of our cities, conducting the Boston Symphony Orchestra January 21-22, 1944.

CONCERTO FOR ORCHESTRA

By ALEXANDRE TANSMAN

Born in Lodz, Poland, June 12, 1897

The *Concerto for Orchestra* had its first performance at the *Festival International de la Biennale de Venise*, in September, 1955, having been composed for that occasion. It has since been performed in other European cities.

The orchestration is as follows: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, side drum, bass drum, cymbals, gong, glockenspiel, xylophone, piano, and strings.

THE following description of the score was provided at the Venice Festival:

The Concerto is in five movements, played without interruption. A slow and quiet introduction leads to a violent allegro agitato. The

second movement, in the mood of a meditative elegy, keeps its interior lyrical character in a very simple harmonic texture. The scherzo is a perpetuum mobile and perpetuum pianissimo, light and transparent in writing. A slow bridge, containing the reminiscence of the first introduction, brings the rhythmical and dynamic finale, where all the thematic elements of the work are superimposed in a tense polyphonic and polyrhythmic workout. A progressive rallentando and diminuendo ends the work in an atmosphere of calm and serenity.

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Tansman studied with Gawronski at the Conservatory of his native town and later with Rytel in Warsaw. In Warsaw he also took a course in law. His decision upon a musical career may have been influenced when he entered an anonymous competition in Warsaw (*Grand Prix de Pologne*) in 1919, and sent two scores which won the First and Second prizes. In 1921 he settled in Paris, and eventually became a citizen of France, touring Europe both as composer and as pianist. In 1941, he made his way to the United States, returning after the War.

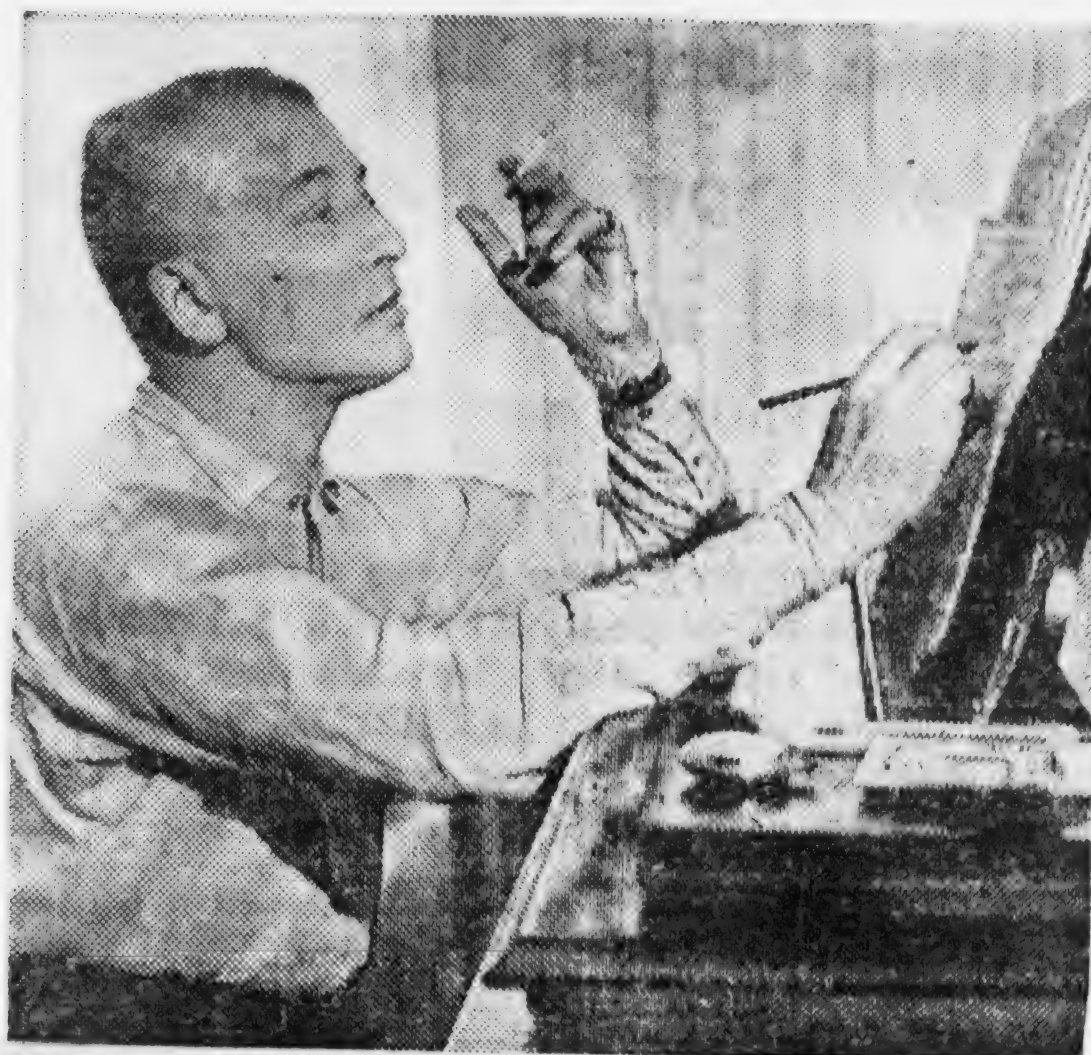
"Tansman began to compose under the strong influence of Chopin," writes Czeslaw R. Halski in Grove's Dictionary. "Later he approached the styles of Szymanowski, Stravinsky and Ravel. He also introduced some jazz features into his music. His individuality, however, shines forth clearly from his compositions, which are imbued with a lyricism of his own allied with a rare gift of movement, and dynamic originality and picturesque orchestration. His music is full of lyric tenderness and subtle melancholy."

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The following works of Tansman have been performed by the Boston Symphony Orchestra:

- 1925 (Nov. 13) Sinfonietta for Small Orchestra (First performance in the United States)
- 1926 (Nov. 19) "Danse de la Sorcière" from the Ballet, "Garden of Paradise"
- 1927 (Mar. 18) Symphony in A minor, No. 2 (First performance)
- 1927 (Dec. 29) Piano Concerto No. 2 (First performance, the composer as soloist)





GUEST CONDUCTOR—Vladimir Golschman, for many years the regular conductor of the St. Louis Symphony, will be guest leader of the Boston Symphony at its next concerts on Friday and Saturday, and Tuesday, Nov. 27.

Vladimir Golschman Is Symphony Guest

Vladimir Golschman will be the guest conductor of the Boston Symphony Orchestra at the concerts of next Friday afternoon and Saturday evening at Symphony Hall, and at the fourth concert of the Tuesday evening series on Nov. 27.

The program will consist of the Overture to "Colas Breugnot" by Kabalevsky; Tansman's Concerto for Orchestra, which is to have its first American performance; Debussy's "La Mer" and the

Fourth Symphony of Brahms.

Mr. Golschman appeared as guest conductor of this orchestra on Jan. 21, 1944. Born in Paris of Russian parents, he began his career as conductor there and was active in various parts of Europe before he came to this country in 1924. It was in 1931 that he became the regular conductor of the St. Louis Orchestra. His program will be the same for the three concerts.

BOSTON SYMPHONY ORCHESTRA

Golschmann Guest Conductor

Hebe 11-24-56
THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight, the sixth program of the Friday-Saturday series. Vladimir Golschmann, as guest, conducted: Kabalevsky: Overture to "Colas Breugnot"; Alexandre Tansman: Concerto for Orchestra (first time in the United States); Debussy: "La Mer"; Brahms: Symphony in E minor, No. 4.

By CYRUS DURGIN

Vladimir Golschmann, conductor of the St. Louis Orchestra, is guest leader of the Boston Symphony concerts this week, his first such visit since 1944. Although become a little grayer since then—along with all the rest of us—Mr. Golschmann impressed yesterday much as I remembered him to have done a dozen years ago.

That is to say, he is a conductor of a certain competence, modest in manner, elegant of gestures, at his best in such a light and bubbling short score as Kabalevsky's "Colas Breugnot" Overture. It takes a while to make headway in commanding a strange orchestra unless the conductor is possessed of enormous authority of presence and temperament. While he is a sincere and conscientious musician, Mr. Golschmann does not give evidence of such authority.

In general, the orchestra played well for him, but it did not seem that he was often in firm control of the players. Indeed, the final chords of Overture and Brahms' Fourth Symphony had ended while his right hand still was in the air. There were some uneasy places, notably at bar 88 in the slow movement of Brahms, where string matters went perilously bad for a few moments. The orchestral sonority ranged from rich and velvety to piercing intensity of strings and brass.

In both "La Mer" and the Symphony, only the outer design, the

leading voices, the general mood were perceptible. Many details, rhythmic and of subsidiary instrumental parts, were lost. Nor did "La Mer," while beguiling enough on the surface, have that powerful ground swell which is in the music. To be candid, the whole program came off with an inescapable impression of superficiality.

Mr. Golschmann brought with him a score new to the United States, Alexandre Tansman's Concerto for Orchestra. The five movements are an alternation of slow and fast, soft and loud, all in a fascinating harmonic scheme. There is some conservatism in this respect, but a good deal more of piquant and finely-calculated dissonance, with a little strong acid distilled from the 12-tone system. It would be helpful to hear the score again; this performance did not establish it, even roughly, as of decided individuality.

The Friday subscribers greeted Mr. Golschmann, the Orchestra and the music-making with courteous applause.

Next week Charles Munch will return. He will present Honegger's Second Symphony, for strings; the solo Cantata of Bach, "Vanish Now, Ye Winter Shadows," better known as the "Wedding Cantata"; three songs from Hindemith's "Das Marienleben," and the "Farewell and Ariane" Suite No. 2 of Roussel. Irmgard Seefried, soprano, will be soloist.

Oct 11-24-56
By Harold Rogers

An orchestra such as the Boston Symphony is a sensitive, responsive instrument, much like a mirror in that it reflects the personality of the conductor standing before it.

It is, in another sense, like a superb grand piano that stands waiting for a performer's touch. If played by a beginner, this piano can annoy the neighborhood; but if played by a master, the heavens open.

In a different way, however, an orchestra is not like a piano. The Boston Symphony at present is composed of 103 musicians, most of whom have played together for many years. They have attained a certain basic style that a succession of guest conductors could not impair over night.

It is nevertheless astonishing what a change can take place when a guest conductor mounts the podium. These 103 men surrender their individualities in order to function as one under the guidance of the conductor, whoever he may be. They fuse into a gigantic musical mirror, and they give a reflection of the musical mind in command.

The basic style of the Boston Symphony was still in evidence yesterday afternoon when Vladimir Golschmann appeared in Symphony Hall as guest conductor. By and large, however, it sounded like another orchestra—an ensemble almost devoid of nuance, scintillation, and refinement.

In such a case there is but one conclusion to be drawn. The fault was Dr. Golschmann's. Music must first be submitted to a refining process in the conductor's heart, if it is to come forth as refinement in sound—even if the orchestra itself is among the most polished ensembles in the world.

Dr. Golschmann chose a program that had its winning aspects, however, in spite of certain crudities of sound. The opening Kabalevsky Overture to "Colas Breugnon"—frenetic,

jovial, and virtuosic in its appeal—was struck off in a dashing manner that was entertaining and stimulating.

So, too, was the Tansman Concerto for Orchestra, heard in its United States premiere. Its five short movements—played with pause but without distinct interruption—contain brilliant patches of tonal display recalling—at least in technique—the Bartók Concerto for Orchestra.

But the emotional effect is not the same. There are shimmering subtleties—in the Presto, especially, filled with insect rustlings and bird calls—but Tansman's are not rarefied to the degree of Bartók's.

In Debussy's "La Mer" Dr. Golschmann unfortunately placed himself in competition with the Boston Symphony's regular conductor. We have heard "La Mer" many times during Charles Munch's tenure, and it is one of the best things he does. The difference, again, comes under the main point of this discussion. Yesterday's "La Mer" needed more subtlety.

Dr. Golschmann closed with a performance of the Brahms Fourth that reduced this listener to a state of righteous indignation. With the exception of several pleasing passages in the Andante, the symphony was aggressively bombastic.

At one point the violins rode off in two separate paths, owing to the uncertainty of the conductor's directions. A more embarrassing faux pas occurred at the end. Perhaps Dr. Golschmann thought he had an extra beat or two in the final chord. Whatever the lapse, the music came to a shy conclusion while his arms were still raised. His cut-off signal followed, but silence already prevailed.

Symphony Concert

The Boston Symphony orchestra, Vladimir Golschmann conducting, gave the sixth program of the season in Symphony Hall yesterday afternoon. The program:
Overture to "Colas Breugnon" Kabalevsky
Concerto for Orchestra Bartók
"La Mer" Debussy
Symphony No. 4 in E minor, Op. 28 Brahms

By RUDOLPH ELIE

Vladimir Golschmann, not having appeared to change at all save in the direction of more distinction, returned to Boston to lead the orchestra yesterday afternoon. It was his first visit in some 12 years, during which his authority as a leader of the most incisive gesture and clarity of beat obviously has developed to a high degree of perfection.

Mr. Golschmann, for 25 years conductor of the St. Louis Symphony, conducts crisply and in a straightforward style. His mannerisms are inclined to be angular, but he seeks out nuance in every phrase and achieves balance at all times in a masterly fashion. What he may want as a virtuoso conductor is incandescence, so to speak: the orchestra follows him with security and responds in solid musical craftsmanship, and all is neat and tidy and often forceful (though it must be reported there was a shaky moment in the Brahms and, curiously enough, the conductor signalled for a nonexistent chord at the very end). But for some reason or other it didn't soar as it might have. To be sure it is not easy for an orchestra to soar in such endlessly repeated works as "La Mer" and Brahms' Fourth, but it did seem the works might have made more contact than they did.

First Performance

This was the occasion of the first American performance of what seemed to me the most interesting new score of the season. It was Alexander Tansman's Concerto for Orchestra, a work informed with enormous musical ingenuity without eccentricity, lyrical intensity without emotional excess and a very

powerful harmonic idiom without extravagant dissonance for its own sake. In seven contrasted movements played without interruption, its scheme is slow, fast, slow, fast and so on and it seems to have been conceived largely for strings. That is to say while the other instruments do have essential roles, and contribute to the interesting sounds and textures displayed throughout, the strings in a wide variety of divisions made the musical fabric.

The first lento sets the mood at once in a strongly personal utterance touched with melancholy. There follows a wild, turbulent and exciting allegro. Again a lento in long-flowing

lines of beautiful texture largely involving the strings, then a whirling scherzo-like section as light and as supple as the Queen Mab scherzo of Berlioz. All in all, I found it absorbing from beginning to end as it exploited, in concerto fashion, the individuality of the players almost from man to man rather than as a body. Curiously enough, it wasn't terribly well received. Not that new music often attains an ovation at these concerts, but infinitely less attractive new pieces have attained more popular support than this work, which clearly reveals the presence of a bold, original and highly musical mind.

Brassy, Exuberant

Just as it is 12 years since Mr. Golschmann has led this orchestra, it is 12 since we have heard Kabalevsky's Overture to "Colas Breugnon." It is a bright, brassy, exuberant essay of no great quality as a concert piece but entertaining and certainly worthy of an occasional dusting off. It might be interesting some day to hear the other three concert numbers the composer derived from the opera score, their titles alone picquing the curiosity. They are: "People's Rebellion," "People's Calamity" and "People's Festival."

Since the opera, whose central figure approaches all of life's problems with laughter, is laid in 16th century Burgundy, it would be amusing to see how Mr. Kabalevsky hews to the party line.

Save for a couple of minor matters, the Brahms went very well in the conductor's straightforward conception of the work, while the Debussy was equally well played, though neither, as indicated above, took flight. Conceding, of course, that there are always new members of the audience who may not know these works in in-person performance, it does seem ill advised, to say the least, to continue these top-flight repetitions, often less than a year apart.

Mr. Munch returns next week with Irmgard Seefried as soprano soloist in Bach's Wedding Cantata and songs from Hindemith's "Das Marienleben." Honegger's Second Symphony and Roussel's "Bacchus et Ariane" round out the program.

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 30, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 1, at 8:30 o'clock

VIVALDI Largo from the Concerto for Orchestra
in D minor, *Op. 3, No. 11*

In memory of GUIDO CANTELLI

April 27, 1920 — November 24, 1956

HONEGGER Symphony No. 2, for String Orchestra

- I. Molto moderato
- II. Adagio mesto
- III. Vivace, non troppo

BACH "Wedding" Cantata, "Weichet nur, betrübte Schatten"
("Vanish now, ye winter shadows"), for Soprano, No. 202

Adagio: "Weichet nur, betrübte Schatten"

Recitativo: "Die Welt wird wieder neu"

Aria: "Phoebus eilt mit schnellen Pferden"

Recitativo: "D'rum sucht auch Amor"

Aria: "Wenn die Frühlingsluste streichen" (with violin solo)

Recitativo: "Und dieses ist das Glück"

Aria: "Sich üben im lieben" (with oboe solo)

Recitativo: "So sei das Band der keuschen Liebe"

Gavotte: "Sehet in Zufriedenheit"

(First performance at these concerts)

INTERMISSION

HINDEMITH . . Songs from "Das Marienleben" for Soprano and Orchestra

- I. Geburt Mariä (The Birth of Mary)
- II. Argwohn Josephs (Joseph's Doubt)
- III. Geburt Christi (The Birth of Christ)

(First performance at these concerts)

ROUSSEL "Bacchus et Ariane," Suite No. 2, *Op. 43*

SOLOIST

IRMGARD SEEFRIED, *Soprano*

52

Since the opera, whose central figure approaches all of life's problems with laughter, is laid in 16th century Burgundy, it would be amusing to see how Mr. Kabalevsky hews to the party line.

Save for a couple of minor matters, the Brahms went very well in the conductor's straightforward conception of the work, while the Debussy was equally well played, though neither, as indicated above, took flight. Conceding, of course, that there are always new members of the audience who may not know these works in in-person performance, it does seem ill advised, to say the least, to continue these top-flight repetitions, often less than a year apart.

Mr. Munch returns next week with Irmgard Seefried as soprano soloist in Bach's Wedding Cantata and songs from Hindemith's "Das Marienleben." Honegger's Second Symphony and Roussel's "Bacchus et Ariane" round out the program.

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SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 30, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 1, at 8:30 o'clock

VIVALDI Largo from the Concerto for Orchestra
in D minor, *Op. 3, No. 11*

In memory of GUIDO CANTELLI

April 27, 1920 — November 24, 1956

HONEGGER Symphony No. 2, for String Orchestra

- I. Molto moderato
- II. Adagio mesto
- III. Vivace, non troppo

BACH "Wedding" Cantata, "Weichet nur, betrübte Schatten"
("Vanish now, ye winter shadows"), for Soprano, No. 202

Adagio: "Weichet nur, betrübte Schatten"
Recitativo: "Die Welt wird wieder neu"
Aria: "Phoebus eilt mit schnellen Pferden"
Recitativo: "D'rum sucht auch Amor"
Aria: "Wenn die Frühlingsluste streichen" (with violin solo)
Recitativo: "Und dieses ist das Glück"
Aria: "Sich üben im lieben" (with oboe solo)
Recitativo: "So sei das Band der keuschen Liebe"
Gavotte: "Sehet in Zufriedenheit"

(First performance at these concerts)

INTERMISSION

HINDEMITH . . Songs from "Das Marienleben" for Soprano and Orchestra

- I. Geburt Mariä (The Birth of Mary)
- II. Argwohn Josephs (Joseph's Doubt)
- III. Geburt Christi (The Birth of Christ)

(First performance at these concerts)

ROUSSEL "Bacchus et Ariane," Suite No. 2, *Op. 43*

SOLOIST

IRMGARD SEEFRIED, *Soprano*

Irmgard Seefried Soloist in Bach And Hindemith at Symphony Concerts

The Boston Symphony Orchestra will give the fourth concert of the Tuesday evening series in Symphony Hall next Tuesday under the direction of Vladimir Golschmann, as guest. Mr. Golschmann's program will consist of Kabalevsky's Overture to "Colas Breugnon," Tansman's Concerto for Orchestra, Debussy's "La Mer," and Brahms' Fourth Symphony.

Charles Munch will conduct the concerts next Friday afternoon and Saturday evening, and likewise the second concert of the Sunday afternoon series, on the day following. Irmgard Seefried, soprano, will be the soloist at these three concerts, appearing with the Orchestra in Bach's "Wedding" Cantata, No. 202, and three songs from Hindemith's "Marienleben."

Dr. Munch will open the program with Honegger's Second Symphony and close with Roussel's

"Bacchus et Ariane" Suite No. 2. The second Open Rehearsal on the Thursday evening previous (November 29, at 7:30), will be conducted by Dr. Munch, who will then prepare this program.

IRMGARD SEEFRIED

IRMGARD SEEFRIED, born in Vienna, studied music from childhood and attended the Augsburg Conservatory. Her talents came to the attention of Herbert von Karajan at Aachen, resulting in various operatic engagements and her début in 1943 at the Vienna State Opera. Miss Seefried has sung in the principal opera houses of Europe (the Dresden Opera, La Scala, Covent Garden, the festivals at Glyndebourne, Salzburg, Florence, Wiesbaden, and Edinburgh) as well as with orchestras and in recital.

She first came to this country in 1951 and has since been active here each season, making her Metropolitan début in 1953 as Susanna in Mozart's *The Marriage of Figaro*. She appeared as soloist with the Boston Symphony Orchestra, November 12-13, 1954.



"WEDDING" CANTATA, "WEICHET NUR, BETRÜBTE SCHATTEN," No. 202, FOR SOPRANO AND ORCHESTRA By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685, died at Leipzig, July 28, 1750

This Cantata, believed to have been composed in the Cöthen period, has survived through a copy made by Johann Peter Kellner.

The orchestra consists of an oboe, violins, viola and continuo.

THIS, the second of two "Wedding Cantatas" (the first is "*O holder Tag, erwünschte Zeit*," No. 201) is aptly called in France the "*Cantate du Printemps*." There is no record of whose wedding was celebrated, nor when it took place. The music could well have perished unknown, the score having disappeared. Fortunately, J. C. H. Rinck, an organist of a later day, preserved a copy from Johann Peter Kellner, who had copied much of Bach's music. (The practice of copying scores in that pre-publication era has thus led to the survival of important music, as well as to confusion about the authorship of certain works.)

The writer of this tenderly joyous text, an apostrophe to nature and to love, is unknown. It may well have pleased the master, if we may judge by the lovely music it has inspired. Albert Schweitzer has described the poem as "much superior to the ordinary 'occasional' text that came Bach's way. The theme is the passing of winter and the coming of spring. Phoebus and his horses gallop through the new world; Cupid runs through the fields whenever he sees a pair of lovers kissing; May the love-spring of the newly-wedded pair overcome and outlast the transitoriness of outward things."

Dr. Schweitzer has found in this secular cantata prime examples of his favorite theory that Bach constantly resorted to descriptive figures in his scores. He points out how the "vaporous semi-quavers ascending in the strings in the opening aria depict the mists vanishing before the breeze of spring, while the oboe sings a dreamy, yearning melody of the type of which Bach alone seems to have the secret."

"The aria that deals with the fleet steeds with which Phoebus flies through the newly-awakened world," moves to a light, galloping bass arpeggio. The similarity of this theme to a sketch for the final allegro of the Sixth Violin Sonata written in Cöthen leads Dr. Schweitzer to suppose that this Wedding Cantata was also a product of Cöthen.

Adagio —

*Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust will der Brust
Nichts als frohes Glück verstaten,
Denn sie träget Blumen zu.*

Vanish now, ye winter shadows,
Frost and tempest all are gone.
Spring delight is in sight,
Flowers fair adorn the meadows
Fill the field and deck the lawn.

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Fill the field and deck the lawn.

Recitativo —

Die Welt wird wieder neu, auf Bergen
und in Gründen will sich die Anmuth
doppelt Schön verbinden, der Tag is von
der Kälte frei.

Aria —

Phoebus eilt mit schnellen Pferden,
Durch die neugeborne Welt,
Ja, weil sie ihm wohl gefällt
Will er selbst ein Buhler werden.

Recitativo —

D'rum sucht auch Amor sein Vergnügen,
wenn Purpur in die Weisen lacht, wenn
Florens Pracht sich herrlich macht, und
wenn in seinem Reich, den schönen
Blumen gleich, auf Herzen feurig siegen.

Aria —

Wenn die Frühlingslüfte streichen
Und durch bunte Felder weh'n,
Pfleget auch Amor auszuschleichen
Um nach seinem Schmuck zu seh'n
Welcher, glaubt man, dieser ist:
Das ein Herz dass andre küsst.

Recitativo —

Und dieses ist das Glücke: dass durch
ein hohes Gunstgeschicke zwei Seelen
einen Schmuck erlanget, an dem viel
Heil und Segen pranget.

Aria —

Sich üben im lieben, in Scherzen sich
herzen
Ist besser als Florens vergängliche Lust
Hier quellen die Wellen, hier lachen und
wachen
Die siegenden Palmen auf Lippen und
Brust.

Recitativo —

So sei das Band der keuschen Liebe,
verlobte Zwei, vom Unbestand des Wech-
sels frei. Kein jäher Fall, noch Donner-
knall erschrecke die verliebten Triebe!

Gavotte —

Sehet in Zufriedenheit
Tausend helle Wohlfahrtstage,
Dass bald bei der Folgezeit
Eure Liebe blumen trage.

The translation of the text was made by Henry S. Drinker for the
Association of American Colleges in New York City.

The world is dressed anew. O'er hill and
dale enchanting the budding leaves and
flowers go gallivanting. The air is warm,
the sky is blue.

Phoebus drives his horses prancing
Swiftly through the sky above.
Even he must stoop to love
Ah —
All the world is so entrancing.

And then it is, Love seeks his pleasure
amid the purple meadows gay, where
flowers display their bright array; and all
their rich attire; and hearts with love on
fire can carry all before them.

When in spring the breezes blowing
With the springtime
Stroke the fields with soft caress,
Out steals Cupid bent on showing
All the world his choicest dress
Ah: his choicest dress is this —
That he see two lovers kiss.

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with hope of high endeavor, they are
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and wooing,
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The clover's soon over, but never will
sever
The bonds of devotion that true love
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Inspired by purest love's emotion you
two may be; from fickleness and mean-
ness free, may no rude jolt nor thunder-
bolt deter you from your firm devotion.

May you live in sweet content
Free from want and care and sadness,
Years of joy together spent
Flower rich in hope and gladness.

Soprano Sings Bach Cantata And Three Hindemith Songs

By Harold Rogers

There are times when the various elements that make up a program fuse in a way that produces an inspiring event, and such was the case yesterday afternoon in Symphony Hall.

Charles Munch has chosen selections for the weekend concerts that represent the aspects of intense drama, sacred fervor, secular joy, and idyllic abandon. Irmgard Seefried—the beautiful and gracious soprano from Vienna—joined the Boston Symphony in two of these works—Bach's "Wedding" Cantata, No. 202, and three songs from Hindemith's "Das Marienleben" cycle. Since both selections were heard for the first time at these concerts, the element of novelty was added to the admirable qualities already listed.

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It will be recalled that Honegger's intensely personal Symphony No. 2 was composed in Paris during the German occupation. Scored for strings (with trumpet obbligato in the last movement), the three movements epitomize, respectively, the terror of aggression, the restlessness of waiting, and the final paean of triumph sounded in an affirmative chorale by the trumpets. Yesterday, however, the trumpets were muffled. In the past Dr. Munch has let them sing out full voice in a manner that is justifiably dramatic.

Mme Seefried, handsomely gowned in dark blue with a sky-blue stole over her shoulders, gave us a rapturous performance of Bach's wedding cantata, singing with a countenance as radiant as her voice. Here we find Bach employing a secular text

with all the purity that he poured into his sacred works, and the purity of Mme Seefried's soprano, reaching the ears and the heart like a balm, was the apt conveyor of his graceful melodies.

There was a sense of sheerest joy as she sang the familiar aria, "Sich üben im lieben," with Ralph Gomberg providing an eloquent counterpoint on his oboe. Afterward, while her listeners showered her with applause, she graciously thanked Dr. Munch and Mr. Gomberg, together with Daniel Pinkham, whose excellent harpsichord added authenticity, and of course the concertmaster Richard Burgin. *CSMA 7-56*

For the Hindemith "Marienleben" songs Mme Seefried adopted a more serious manner in keeping with Rainer Maria Rilke's verses on the life of Mary. The three items heard yesterday—"The Birth of Mary," "Joseph's Doubt," and "The Birth of Christ"—represent the composer at his best. The expressive melodies are supported by descriptive harmonies that reflect to some extent Hindemith's interest in the medieval. The moods alternate between the tender and the triumphant, giving Mme Seefried a full emotional range for her glorious voice.

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Roussel took his impressionism out of the clouds, planted it firmly on the ground, and it is there that one responds to his ranging melodies, his pungent harmonies, his vigorous rhythms. Dr. Munch gave it a stunning performance.

Recitativo —

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Seefried Soprano Soloist

Seefried 12-1-56
THE BOSTON SYMPHONY ORCHESTRA, Charles Munch, music director, gave yesterday afternoon, and will repeat tonight in Symphony Hall, the seventh program in the Friday-Saturday series. Irmgard Seefried was soprano soloist. Vivaldi: Largo from the Concerto in D minor, Op. 3, No. 11 (in memory of Guido Cantelli); Honegger: Second Symphony; Bach: "Wedding Cantata," No. 202 (first time at these concerts); Hindemith: "Three Songs from the cycle, 'The Life of Mary'" (first time at these concerts); Roussel: "Bacchus and Ariane," Suite No. 2.

By CYRUS DURGIN

Charles Munch returned to the conductor's stand of the Boston Symphony Orchestra yesterday, and all is now well with that institution. Since he is a true master, both of his art and of the musicians (unlike last week's guest!), everything yesterday was a marvel of tonal richness, executive finesse and interpretive eloquence.

Very properly Mr. Munch memorialized the recent and tragic death of his young colleague, Guido Cantelli, by inserting the Vivaldi Largo at the beginning of the concert. It was a noble and moving performance, and under the circumstances one of perceptibly increased pathos, a fitting tribute to the young conductor who had made many admirers in Boston by his guest appearances with Orchestra. Luckily, too, there were few thoughtless people who burst into applause when the number was finished.

What a joy it was to hear again the beautiful voice and superb art of Irmgard Seefried! Here is a true musician with a splendid instrument. In Bach and in Hindemith she sang with unerring taste and style, and in the Cantata, especially, she sang with a remarkable freshness and expressive appeal that, I do believe,

would have pleased Johann Sebastian himself.

There likely will be some complaint that for the duration of this "solo" Cantata, the large part of the Boston Symphony should be waiting backstage for the next number. To be sure, performance of "Weichet nur, betruebte Schatten" temporarily changed a symphonic concert into chamber music, and at that the small orchestra used was long silent while harpsichord and oboe, or cello continuo accompanied the voice.

But on the other hand, what a marvelous performance! Mr. Munch used only eight each of first and second violins, six violas, four cellos and a single double-bass. The proportion was perfect. Let deserved praise be given, also, to Daniel Pinkham's harpsichord playing, the noble work of Ralph Gomberg, first oboe, and Mr. Maye's silken sonority.

A Beautiful Work

A Bach Cantata now and again is desirable at the Symphony concerts, though perhaps some of those with chorus and several vocal solos would be preferable, in general terms. But this Cantata, popularly known as "the" Wedding Cantata, though it is the second of two such, is a most beautiful work.

Hindemith's songs chosen for these concerts were "The Birth of Mary," "Joseph's Doubt" and "The Birth of Christ," three of the four, out of the cycle of 15 composed in 1922-23, which the composer revised and set for orchestra in 1938. They have undeniable power, but to my taste, the essentially instrumental genius of Hindemith did not catch, as an essentially "vocal" composer might, the essence of the poems.

As with the vocal writing of Hindemith's opera, "Mathis der Maler," power and weight take the place of lyricism. It is possible, I think, to respect the technique and the substance of these songs without being able to take them to one's heart.

Still, Miss Seefried did them beautifully. But I could not help thinking how fine it would be if Mr. Munch were more cordial to Mahler, for the singer would make a great soloist in that composer's Fourth Symphony.

Honegger's brooding and dark-some Symphony, with the relief of the hopeful chorale at the end, was more than ever before revealed as remarkable and perhaps even great music. As for "Bacchus and Ariane," that was completely stunning.

There has had to be a revision of next week's program because Gregor Piatigorsky, to have been soloist in the world premiere of Sir William Walton's Cello Concerto, is sick. It is hoped he will be able to play it here in January. Mr. Munch, accordingly, will present Benjamin Britten's Variations on a Theme of Frank Bridge, Ibert's "Escales" and the "Pastoral" Symphony of Beethoven.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the seventh program of the 76th season in Symphony Hall yesterday afternoon. The soloist was Irmgard Seefried. The program:
Largo from the Concerto in D minor Vivaldi
Symphony No. 2 for Strings Honegger
"Wedding Cantata," No. 202 Bach
Songs from "Das Marien-leben" Hindemith
"Bacchus et Ariane" Roussel

By RUDOLPH ELIE

Of all the developments in music in the last half-century, one of the most delightful in the discovery that great beauty and great voices in women are not necessarily inseparable. Consider for example, Irmgard Seefried, who yesterday returned as soprano soloist with the orchestra: surely, a more stunning woman with a more stunning voice could hardly be imagined.

Appearing in a blue gown with a filmy stole in a light contrasted blue, Miss Seefried first gave us an enchanting performance—the first at these concerts to—of Bach's Wedding Cantata. Composed of five arias of the gentlest lyric vein separated by brief recitatives in the secco style, the Cantata is a little gem illustrating the poetic secular warmth the musical public generally denies this exceedingly human composer. The legend of formidability, indeed, could hardly be better dispelled than in this delightful paean to spring, to romance and to conjugal felicity. *Wonder*

Great Delicacy 12/1/56

Using but a handful of strings with harpsichord and the solo oboe (exquisitely played by Ralph Gomberg), Mr. Munch provided an accompaniment of great delicacy and refinement, flawed in only one section by an overly heavy bass continuo line. For her part, Miss Seefried sang the role with an appealing simplicity and with a graciousness of attitude additionally effective for its lack of mannerism. Actually, the part does not really suit her particular voice,

nor does it reveal her capabilities but it was a joy to hear her—and the work itself—just the same. Richard Burgin supplied the solo obbligato in one number, Ralph Gomberg in another,

while Daniel Pinkham played the harpsichord continuo.

It was in Hindemith's three songs from his "Das Marienleben" cycle that Miss Seefried came into her own as an interpretative artist. She was in splendid voice, and captured the sense of awe and mystery these songs reflect. In contrast to much contemporary vocal music for the voice, these are truly vocal in character despite the difficult idiom, and they communicate directly, the orchestral background, generally sparing in texture but rising in "Joseph's Doubt" to high tension, adding to the special atmosphere of these powerful songs.

Cantelli Tribute

On this occasion it was our melancholy lot to note the tragic death of Guido Cantelli in a plane crash last week. In memory of this 36-year old genius, the most promising young conductor of the generation, Mr. Munch played the largo from Vivaldi's "L'Estro armonico," a beautiful gesture beautifully accomplished. The ensuing Honegger Symphony, itself one of the most strikingly tragic utterances in contemporary music, took on an additional feeling of brooding, haunting sorrow in the light of the memorial performance on the death of an inspired, inspiring and dedicated musician.

Roussel's "Bacchus et Ariane" Suite brought the concert to an end on anything of little consequence, but it remains an enjoyable tour de force recalling Ravel's "Daphnis and Chloe" in theme and construction. I think Mr. Munch occasionally overdoes the fortissimos in it, but he certainly gives it a whop, so to speak, and all ends in an atmosphere of the bacchanale of bacchanales.

Due to illness, Gregor Piatigorsky will not appear next week in the new Walton Concerto for cello. It will be given later in the season, still as a world premiere. The new program, then, offers Britten's Variations on a Theme by Frank Bridge, Ibert's "Ports of Call" and Beethoven's "Pastorale" Symphony.

Eighth Program

FRIDAY AFTERNOON, DECEMBER 7, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 8, at 8:30 o'clock

BRITTEN Variations for String Orchestra, on a Theme by
Frank Bridge, *Op. 10*

Introduction and Theme

Variations: Adagio — March — Romance — Aria Italiana — Bourrée Classique
— Moto perpetuo — Marcia Funebre — Fugue and Finale.

IBERT "Escales" (Ports of Call)

I. Calme; Assez animé; Calme

II. Modéré, très rythmé

(Solo Oboe: RALPH GOMBERG)

III. Animé; modéré

INTERMISSION

BEETHOVEN Symphony No. 6, in F major, "Pastoral," *Op. 68*

I. Awakening of serene impressions on arriving in the country: Allegro
ma non troppo

II. Scene by the brookside: Andante molto moto

III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunder-
storm; Tempest: Allegro

IV. Shepherd's Song: Gladsome and thankful feelings after the storm:
Allegretto

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By Harold Rogers

The Boston Symphony program this weekend might be thought of as a "Mid-Winter Vacation Issue" as it summons up pictures of sunnier climes in idyllic places.

With Jacques Ibert we cruised the Mediterranean to three ports of call—Palermo, Tunis, and Valencia—as we listened to his beguiling moods in "Escales." With Beethoven we tramped the countryside, sat dreaming a long time by that almost endless stream of the second movement, danced with the villagers, ran for cover in the thunderstorm, and joined with the shepherds in "Gladsome and thankful feelings."

With Benjamin Britten, however, we stayed at home—at least his non-programmatic score didn't issue a direct invitation to travel—but one could indirectly imagine Mr. Britten in London at age of 12, dutifully harmoniz-

ing figured basses under the approving eye of Frank Bridge, one of his first teachers.

Mr. Britten must have respected Mr. Bridge's guidance, for in 1937 the younger man wrote his Variations for String Orchestra on a Theme of Frank Bridge, thus rendering Mr. Bridge an honor similar to that rendered Thomas Tallis by Ralph Vaughan Williams.

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The Britten Variations are more freely handled than Vaughan Williams' Fantasia—that is, with Vaughan Williams one is quite certain of the theme, but with Britten one wonders if Mr. Bridge himself could always pick it out. This matters little, however, because Mr. Britten has turned out a highly original score with ten variations, eight of which were played yesterday. Charles Munch deftly guided his musicians through the difficult passages, making wonderful sense out of it all in such sections as the March, Aria Italiana, Marcia Funebre, and Moto Perpetuo.

Ibert's "Escales" was deputized to take the place of the world première of Walton's new Cello Concerto, postponed owing to Gregor Piatigorsky's inability to appear this weekend. There is now a possibility of it being heard at the last of the January concerts.

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"Escales," composed in 1922, is filled with the aroma of glamorous scenes. With his genial flair for the theatrical, M. Ibert has fashioned a score of appealing sounds and lilting rhythms, cast in an impressionistic mold.

He produces quasi-African music with seven beats to the bar while an oboe inscribes a haunting melody. He offers a

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swirling Sicilian tarantella, and he winds the whole thing up with a gala version of the punctuated strummings one might hear in a Spanish cabaret. Ralph Gomberg came forward to receive the applause for his excellent oboe solo.

Dr. Munch played the Beethoven Sixth on Wednesday evening in the MIT Kresge Auditorium, where the concert was televised. His performance yesterday in Symphony Hall went even better, because he didn't take the country dance faster than the French horns can play.

It was an inspiring performance—inspiring enough to send most listeners in search of sunnier climes in idyllic places.

BOSTON SYMPHONY ORCHESTRA

Britten, Ibert and Beethoven

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch music director, gave at Symphony Hall yesterday afternoon, and will repeat tonight, the eighth program in the Friday-Saturday series. Britten: Variations for String Orchestra on a Theme by Frank Bridge; Ibert: "Escales"; Beethoven: "Pastoral" Symphony.

By CYRUS DURGIN

Another thoroughly comfortable program, this, (with much to ease the spirit and nothing to tax the mind. Designed for purposes of pleasure only, unless, as in the case of Ibert and perhaps of Britten, you swallow with difficulty anything composed after 1900.

Britten's Variations on a Theme by Frank Bridge are, however, remarkably innocuous, full of clever detail, soothing inner voices and ingenious blends and contrasts of string sonorities. Harmonically the score is never more than bracing. The Variations never have been done too much hereabouts, and this is a good time to renew acquaintance.

For some reason Ibert's charming "Escales" has not been played here frequently, although it has become popular elsewhere and has received several recordings. I trust it is not laboring what is obvious to point out the exceptional Mediterranean "warmth" of the piece, which is considerable and pervasive. After all, the music hardly could have been other-

wise (for Ibert is not of the dry-bones-and-abstraction school) since "Escales" more or less grew out of a voyage in the waters of Mare Nostrum and along some of its various ports.

This is not descriptive work, however, at most but suggestive, and it is the product of a resourceful technic and lively temperament.

Munch once again read Beethoven's "Pastoral" Symphony in comparatively "straight" fashion and, it must be said, in a manner which coarsened just a trifle the smooth surfaces of the music. At least he does not reduce all to miniature and spend endless time and effort polishing to a high gloss the proliferating tiny details.

Nor, on the other hand, does he make the storm episode any louder than an average Summer thundershower—what, in some parts of New Hampshire they call with local exaggeration, "a tempest." But the balance of sound between sections yesterday was not in that fineness of adjustment which is the Boston Symphony's best. Britten and Ibert, however, fared well, indeed.

Next week the orchestra goes again to New York. The week following, Munch will present Berlioz' "L'Enfance du Christ."

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the eighth program of the 76th season in Symphony Hall yesterday afternoon. The program:
Variations on a Theme by Frank Bridge, Op. 10
"Escapes"
Symphony No. 5 in F, Op. 68

Britten
Ibert
Beethoven

By RUDOLPH ELIE

A concert as warm and gentle as the day itself (though a good deal brighter), yesterday's was especially notable for the performance of Benjamin Britten's Variations for String Orchestra on a Theme of Frank Bridges.

Mr. Munch did it six seasons ago and the repetition again revealed that it is one of the finest works for the string orchestra in the contemporary repertoire. On this occasion, as on the last, I never did get the theme firmly fixed in mind but it couldn't matter less, for the ensuing variations, each in widely contrasted styles, stand on their own whatever their relationship to Mr. Bridges' elusive theme may be.

Musical Ingenuity

A tribute to the memory of the composer's teacher and friend, the Variations display musical ingenuity of the highest order. While the two slow movements, in particular the powerful yet wonderfully tender Marcia Funebre, clearly suggest Britten's devotion to his late mentor, the others are spirited and often humorous. The "Aria Italiana," the "Bourree Classique" and the "Moto Perpetuo" even hint they are private jokes or perhaps matters teacher and pupil had at one time or another in common.

The only jarring note, from the listener's point of view, is the curiously edgy string quality that appears in the fugue, which is a curious fugue to begin with, the entire exposition being in unison. But it is in the glowing yet reserved emotionalism of the slower sections that this work speaks most eloquently of the personal bond between these two English musicians. It is a little too bad, I think, that Mr. Munch omits the "Weiner Waltz" and the "Chant." Not that their omission is particularly to be noted, but that in such a work as this they must have their own special significance.

The string band, called upon for every virtuosity, played with work marvelously well with a tone at once robust and clean, and the whole thing went with spirit and dignity and assurance under Mr. Munch's authoritative command.

Pretty Light

While Ibert's "Ports of Call" is pretty light in character and makes use of almost all of the musical cliches suggesting the familiar Mediterranean atmosphere, it is well worth an occasional outing. It is the first time Mr. Munch has done it here and he brings to it the same special feeling for its moods and textures that he does to all French music of this genre. He was at no time heavy handed with its climaxes while seeking out the play of instrumental colors in the score. Ralph Gombert made the second section particularly effective by his oboe playing of the melody inspired by North Afri-

can melos, and the work went exceedingly well with the audience. *Handed 12/8/56*

Beethoven's "Pastorale" Symphony, though done only last season is perennially a delight. Through its profusion of long-flowing melodies of the most grateful character, re-iterated again and again in an evolution that is not only without monotony but is somehow miraculously fitting to the material, it seems to induce a sense of happy self-hypnosis. One merely sits and the music permeates soul and body as a soft lullaby might an infant. Even its thunder storm is a matter of little alarm; one knows it won't last long and besides, it's mostly on the other side of the lake anyway. In fine, if there is a more effective—and more beautiful—tranquilizer than this in all music, I can't think what it is.

The orchestra is on tour next week, returning on Dec. 21 to do Berlioz' exquisite "L'Enfance du Christ" with Cesare Valletti, Gerard Souzay, Florence Kopleff and Giorgio Tozzi as soloists.

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Ninth Program

FRIDAY AFTERNOON, DECEMBER 21, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 22, at 8:30 o'clock

BERLIOZ....."L'Enfance du Christ," Sacred Trilogy, Op. 25

I.

HEROD'S DREAM

Recitative
Night March
Herod's Dream
Chorus of Soothsayers
The Stable in Bethlehem
Angel Chorus

INTERMISSION

II.

THE FLIGHT INTO EGYPT

Overture
Farewell of the Shepherds
The Holy Family at Rest

III.

THE ARRIVAL AT SAÏS

Recitative
The Arrival at Saïs
Trio of the Young Ishmaelites
Flutes: DORIOT ANTHONY DWYER; JAMES PAPPOTSAKIS
Harp: BERNARD ZIGHERA
Chorus

Narrator (and Centurion).....CESARE VALLETTI, Tenor
Mary.....FLORENCE KOPLEFF, Contralto
Joseph.....GERARD SOUZAY, Baritone
Herod
Polydorus }
The Father of a Family }GIORGIO TOZZI, Bass

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON, Conductor

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the eighth program of the 76th season in Symphony Hall yesterday afternoon. The program:

Variations on a Theme by Frank Bridge, Op. 10
"Escales"
Symphony No. 6 in F, Op. 68

Britten
Ibert
Beethoven

By RUDOLPH ELIE

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NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DE VARON, Conductor

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Milan in 1951 and at La Scala in 1952 (in *La Wally*). He has sung with many opera companies in Italy and other parts of Europe and with the Metropolitan Opera Company here, where he first sang in *La Gioconda* in 1955.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the ninth program of the 76th season yesterday afternoon, performing Berlioz' oratorio "L'Enfance du Christ." The soloists were Florence Kopleff, contralto; Cesare Valletti, tenor; Gerard Souzay, baritone; and Giorgio Tozzi, bass. Assisting was the N. E. Conservatory Chorus, Lorna Cook DeVaron, conductor.

By RUDOLPH ELIE

"The prevailing characteristics of my music," wrote Hector Berlioz, "are passionate expression, intense ardor, rhythmical animation and unexpected turns."

He couldn't have expressed himself more succinctly yet he omitted another characteristic that is unique to "L'Enfance du Christ," which was given yesterday afternoon: a musico-religious quality so poetic that it stands unique in its century and almost unique in all centuries.

Berlioz was not a man of religious conviction and left the Catholic church, into which he was born, as a young man. And while he belonged to the circle of heathenism, then infecting the romantic movement, he could not as one of the most sensitive men of his day either ignore or

fail to meditate on the nature of the meaning of religion. In the Requiem, to be sure, he came no nearer to the central liturgical concept of the form than Verdi did later on: it was for him merely a vehicle to convey sense of catastrophe, of violent drama and of sepulchral cataclysm by means of gigantic musical forces. No more secular view of the Requiem, indeed, has ever been written.

Intrude a Tone

"L'Enfance du Christ" is in a sense secular, too, and Berlioz did not hesitate, in writing his own words for the text, to intrude a tone that does not appear in St. Matthew at all. The magi, for instance, become soothsayers whose conjurations allow the composer to present a wild, grotesque accompaniment to their magic evolutions. Yet the overall mood of awe, of tenderness, of Christian mysticism is undeniable from beginning to end. Berlioz, like a good many other creative artists in every field and every level, may not have been a man of the church, but he was certainly profoundly moved by the miracle of the Gospels.

One might assume that a work so long—almost 90 minutes—and one on so generally delicate a level of expression, would prove tiring. On the contrary, it generates an atmosphere all its own that finds the listener entranced to the end. The first meditation of Mary, following the terror of the soothsayers, is increasingly beautiful as she is joined by Joseph in duet, invisible angels imploring them to escape Herod's bloody edict. The Shepherd's farewell is incomparably lovely, too, as is the trio for two flutes and harp celebrating the succor of the holy family by the Ishmaelites, but the whole thing teems with the most delicate effects.

Tone Was Firm

This was a marvelous performance which one curious flaw in a pitch entrance failed to mar in the least. Mr. Munch has here assembled one of the best solo quartets he has ever had, and all sang beautifully and in the style. Gerard Souzay's Joseph was outstanding for the dignity and the spiritual quality he conveyed, while Giorgio Tozzi sang his various roles in a basso of a rich, rounded tonal sheen rising to moments of powerful expression. Cesare Valletti's clear ringing tenor, meanwhile, was just right for the part of the narrator and he sounded exceedingly well. The most difficult vocal role, due its odd placement, was very well handled by Florence Kopleff, who gained in command as she progressed.

It is not possible to praise the New England Conservatory Chorus too highly as it demonstrated a capacity for subtle shadings denied most large groups. Its tone was firm but of fine texture and its enunciation of the French text was remarkable throughout. The whole was guided by Mr. Munch with a special insight into this music, which he introduced here three years ago, and the orchestra responded with all its own subtlety. A final word for Doriot Anthony Dwyer, James Papoutsakis and Bernard Zighera

BOSTON SYMPHONY ORCHESTRA

Berlioz' Christmas Oratorio

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch music director, gave in Symphony Hall yesterday afternoon, and will repeat tonight, the ninth program of the Friday-Saturday series. He conducted Berlioz' "L'Enfance du Christ." The chorus was that of the New England Conservatory, prepared by Lorna Cooke de Varon. The soloists were Florence Kopleff, contralto; Cesare Valletti, tenor; Gerard Souzay, baritone, and Giorgio Tozzi, bass.

By CYRUS DURGIN

Over the past seven years we have had much occasion to thank Charles Munch for musical pleasures received. Not by any means the least is Berlioz' "L'Enfance du Christ," which Mr. Munch conducted here complete for the first time in 1953. He is presenting this unique masterpiece again at the Symphony concerts this week, and it makes a rare and perfect obeisance to the holiday season.

"L'Enfance du Christ" essentially is Berlioz' Christmas oratorio, though it is not called so and probably would not meet exactly the precise definition of an oratorio. The work is a retelling of the birth of Jesus in an idiom, a style and a form peculiar to Berlioz.

As we never see the other side of the moon, so we rarely perceive the other side of Hector Berlioz, that unparalleled genius, passionate, flamboyant and not a little tortured, who was like a comet in the heavens of 19th Century French music. But there was another side, and it comes to view in "L'Enfance du Christ," quite unlike the Berlioz we know in the "Fantastic" Symphony, "Romeo and Juliet," the "Damnation of Faust" or "Harold in Italy."

All is mostly tender, subdued and intimate in "L'Enfance du Christ"; there are few dramatic outbursts in the score, and then only for reasons of underscoring worldly elements of background against which the birth of Jesus took place, as the opening scenes of the encounter between centurion and Polydorus, the Night March, Herod's dream and the black counsel to Herod by the Soothsayers. These pages, curiously, are opera without staging.

But thereafter the music soars into a higher and devotional re-

gion of feeling and musical character. Yet all the while are evident those individual qualities of Berlioz: the original rhythmic patterns, the occasionally asymmetrical melodies, the rich colors and descriptive power of an orchestra relatively small and simple for him, chromatic harmony unmistakably his, and choral writing also notably personal.

Yesterday's performance was one of those marvels of near-perfection which become golden memories. First, the reading of Mr. Munch, which in style and eloquence had an almost indescribable glow. From first to last, the Orchestra outdid itself, producing sounds of celestial beauty and playing with an unflawed smoothness of ensemble.

Chorus Superb

The chorus was absolutely superb, and Mrs. de Varon much deserved the applause she received when Mr. Munch escorted her upon the stage. You heard both the music and the text. I am sure the Heavenly Host sounds precisely like the voices which wafted from the backstage regions of Symphony Hall.

So, too, were the soloists exceptionally good, both as to individual excellence and their balance as a group. Miss Kopleff has a serviceable voice, if not one of remarkable warmth or luster, and she sang with dramatic intelligence and feeling.

Mr. Valletti, an Italian tenor, could have been taken for French, by the clarity of his enunciation and the accuracy of his musical style. He is an artist who, like the equally versatile Mr. Souzay, de-

serves to be called great. Mr. Souzay's work evoked beauty in every tone and phrase. Mr. Tozzi, singing here for the first time in concert, was similarly a source of high enjoyment. In all its aspects, this "production" of "L'Enfance du Christ" has everything required, technically and as poetic expression. I hope it will be recorded.

Next week Richard Burgin will conduct the Symphony concerts. His program assembles Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*, and two Fifth Symphonies, those by Beethoven and Shostakovich.

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fail to meditate on the nature of the meaning of religion. In the Requiem, to be sure, he came no nearer to the central liturgical concept of the form than Verdi did later on: it was for him merely a vehicle to convey sense of catastrophe, of violent drama and of sepulchral cataclysm by means of gigantic musical forces. No more secular view of the Requiem, indeed, has ever been written.

Intrude a Tone

"L'Enfance du Christ" is in a sense secular, too, and Berlioz did not hesitate, in writing his own words for the text, to intrude a tone that does not appear in St. Matthew at all. The magi, for instance, become soothsayers whose conjurations allow the composer to present a wild, grotesque accompaniment to their magic evolutions. Yet the overall mood of awe, of tenderness, of Christian mysticism is undeniable from beginning to end. Berlioz, like a good many other creative artists in every field and every level, may not have been a man of the church, but he was certainly profoundly moved by the miracle of the Gospels.

One might assume that a work so long—almost 90 minutes—and one on so generally delicate a level of expression, would prove tiring. On the contrary, it generates an atmosphere all its own that finds the listener entranced to the end. The first meditation of Mary, following the terror of the soothsayers, is increasingly beautiful as she is joined by Joseph in duet, invisible angels imploring them to escape Herod's bloody edict. The Shepherd's farewell is incomparably lovely, too, as is the trio for two flutes and harp celebrating the succor of the holy family by the Ishmaelites, but the whole thing teems with the most delicate effects.

Tone Was Firm

This was a marvelous performance which one curious flaw in a pitch entrance failed to mar in the least. Mr. Munch has here assembled one of the best solo quartets he has ever had, and all sang beautifully and in the style. Gerard Souzay's Joseph was outstanding for the dignity and the spiritual quality he conveyed, while Giorgio Tozzi sang his various roles in a basso of a rich, rounded tonal sheen rising to moments of powerful expression. Cesare Valletti's clear ringing tenor, meanwhile, was just right for the part of the narrator and he sounded exceedingly well. The most difficult vocal role, due its odd placement, was very well handled by Florence Kopleff, who gained in command as she progressed.

It is not possible to praise the New England Conservatory Chorus too highly as it demonstrated a capacity for subtle shadings denied most large groups. Its tone was firm but of fine texture and its enunciation of the French text was remarkable throughout. The whole was guided by Mr. Munch with a special insight into this music, which he introduced here three years ago, and the orchestra responded with all its own subtlety. A final word for Doriot Anthony Dwyer, James Papoutsakis and Bernard Zighera

BOSTON SYMPHONY ORCHESTRA

Berlioz' Christmas Oratorio

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch music director, gave in Symphony Hall yesterday afternoon, and will repeat tonight, the ninth program of the Friday-Saturday series. He conducted Berlioz' "L'Enfance du Christ." The chorus was that of the New England Conservatory, prepared by Lorna Cooke de Varon. The soloists were Florence Kopleff, contralto; Cesare Valletti, tenor; Gerard Souzay, baritone, and Giorgio Tozzi, bass.

By CYRUS DURGIN

Over the past seven years we have had much occasion to thank Charles Munch for musical pleasures received. Not by any means the least is Berlioz' "L'Enfance du Christ," which Mr. Munch conducted here complete for the first time in 1953. He is presenting this unique masterpiece again at the Symphony concerts this week, and it makes a rare and perfect obeisance to the holiday season.

"L'Enfance du Christ" essentially is Berlioz' Christmas oratorio, though it is not called so and probably would not meet exactly the precise definition of an oratorio. The work is a retelling of the birth of Jesus in an idiom, a style and a form peculiar to Berlioz.

As we never see the other side of the moon, so we rarely perceive the other side of Hector Berlioz, that unparalleled genius, passionate, flamboyant and not a little tortured, who was like a comet in the heavens of 19th Century French music. But there was another side, and it comes to view in "L'Enfance du Christ," quite unlike the Berlioz we know in the "Fantastic" Symphony, "Romeo and Juliet," the "Damnation of Faust" or "Harold in Italy."

All is mostly tender, subdued and intimate in "L'Enfance du Christ"; there are few dramatic outbursts in the score, and then only for reasons of underscoring worldly elements of background against which the birth of Jesus took place, as the opening scenes of the encounter between centurion and Polydorus, the Night March, Herod's dream and the black counsel to Herod by the Soothsayers. These pages, curiously, are opera without staging.

But thereafter the music soars into a higher and devotional re-

gion of feeling and musical character. Yet all the while are evident those individual qualities of Berlioz: the original rhythmic patterns, the occasionally asymmetrical melodies, the rich colors and descriptive power of an orchestra relatively small and simple for him, chromatic harmony unmistakably his, and choral writing also notably personal.

Yesterday's performance was one of those marvels of near-perfection which become golden memories. First, the reading of Mr. Munch, which in style and eloquence had an almost indescribable glow. From first to last, the Orchestra outdid itself, producing sounds of celestial beauty and playing with an unflawed smoothness of ensemble.

Chorus Superb

The chorus was absolutely superb, and Mrs. de Varon much deserved the applause she received when Mr. Munch escorted her upon the stage. You heard both the music and the text. I am sure the Heavenly Host sounds precisely like the voices which wafted from the backstage regions of Symphony Hall.

So, too, were the soloists exceptionally good, both as to individual excellence and their balance as a group. Miss Kopleff has a serviceable voice, if not one of remarkable warmth or luster, and she sang with dramatic intelligence and feeling.

Mr. Valletti, an Italian tenor, could have been taken for French, by the clarity of his enunciation and the accuracy of his musical style. He is an artist who, like the equally versatile Mr. Souzay, de-

serves to be called great. Mr. Souzay's work evoked beauty in every tone and phrase. Mr. Tozzi, singing here for the first time in concert, was similarly a source of high enjoyment. In all its aspects, this "production" of "L'Enfance du Christ" has everything required, technically and as poetic expression. I hope it will be recorded.

Next week Richard Durgin will conduct the Symphony concerts. His program assembles Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*, and two Fifth Symphonies, those by Beethoven and Shostakovich.

Berlioz Trilogy at Symphony

'L'Enfance du Christ'

Conducted by Charles Munch

Monitor 12-22-53
By Harold Rogers

There are at least two occasions when Charles Munch's concerts in Symphony Hall transcend the sensuous beauties of terrestrial sound to touch the fringes of celestial glory—when he conducts either of the Passions by Bach, or "L'Enfance du Christ" by Berlioz.

At this Christmas season Dr. Munch is reviving the Berlioz, introduced by him in its entirety to Boston in December, 1953. It is to be hoped that this production of "L'Enfance du Christ" will be recorded, for he has collected an almost flawless quartet of soloists, and the choral forces of the New England Conservatory of Music are singing superbly.

The performance yesterday afternoon was marked by the loving care and tenderness that Berlioz must have felt when he wrote: "I have often asked myself what could be the possibilities of the mystification called Life: it is to know what is beautiful; it is to love."

There is no question that this music was composed with love, and there was also no question yesterday that it was performed with love. In quiet serenity it radiated love—in the scene in the Stable in Bethlehem, with its attendant angel chorus; in the Farewell of the Shepherds in a joyous pastoral; in the oasis where we find the Holy Family at Rest on their flight into Egypt.

Berlioz chose to write his own text, and in so doing he created an apocrypha of his own. He opens with restless and portentous music as Herod tosses on his bed with troubled dreams

of being supplanted by a child. For Berlioz the wise men (here called soothsayers) played a villainous role, that of recommending the slaughter of the innocents.

At this point Giorgio Tozzi, as Herod, poured forth his eloquent and lyrical basso in a ringing outburst. His artistic singing was again heard as he impersonated the father of an Ishmaelite family in Saïs. Here Berlioz fills in the Biblical gaps in his own way by having the Holy Family graciously received by the Ishmaelites and even entertained by their host's musical children.

At this point we become

aware that Berlioz, like the Renaissance painters, chose to place the Biblical characters in latter-day surroundings. Thus during a concert by the Ishmaelite trio (a flute duet by Doriot Anthony Dwyer and James Pappoutsakis, to Bernard Zighera's mellifluous harp) we find the Ishmaelite home turning into something like an 18th-century drawing room.

Cesare Valletti, who sang the solos of the Narrator, is another whose voice is eminently lyrical, easily produced and golden in sound. His tenor was especially buoyant in his final prayer with the chorus. His French pronunciation, however, is inconsistent

and shows need of further coaching.

Gérard Souzay, heard as Joseph, gave another of his performances that comes straight from the heart. There is nothing earthborn in his baritone; he can be counted among the few truly poetic singers of our day. His duet with Florence Kopleff, heard as Mary, was an artistic collaboration of rare warmth. Her contralto has a steady, serene, and clear quality especially suitable to the role.

Receiving applause with Dr. Munch were Lorna Cooke deVaron, who trained the choral forces, and Simone Rivier, who coached them in their French.

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Tenth Program

FRIDAY AFTERNOON, DECEMBER 28, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 29, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

VAUGHAN WILLIAMS Fantasia on a Theme by Thomas Tallis,
for Double String Orchestra

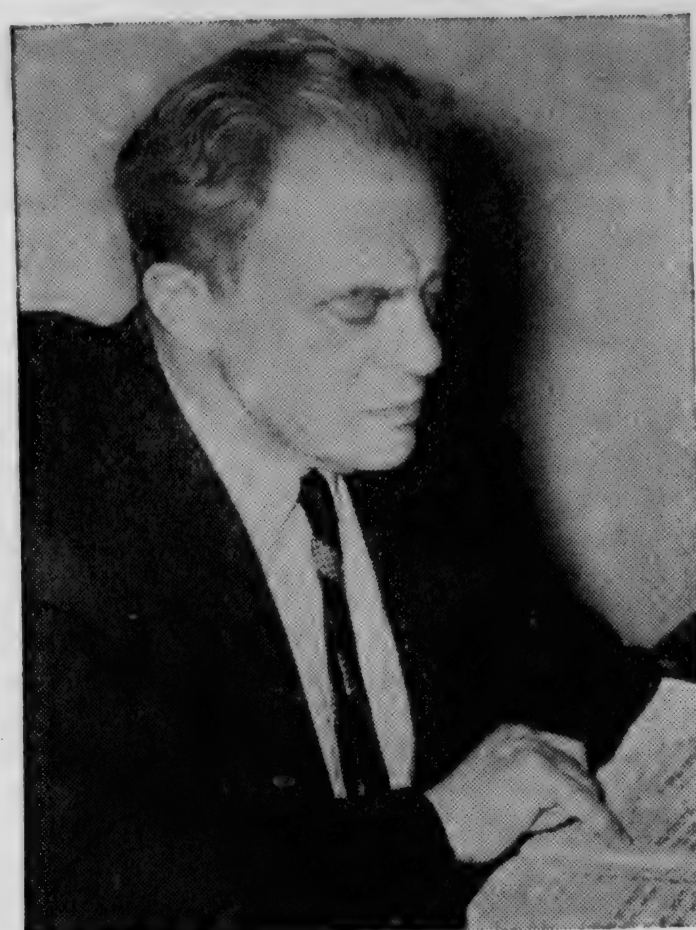
BEETHOVEN Symphony No. 5, in C minor, *Op. 67*

- I. Allegro con brio
- II. Andante con moto
- III. } Allegro; Trio
- IV. } Allegro

INTERMISSION

SHOSTAKOVITCH Symphony No. 5, *Op. 47*

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo



RICHARD BURGIN
Conductor

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France made him Chevalier of the Legion of Honor in 1955.

Burgin Conducting at Symphony

CSM 12-29-1956

By Harold Rogers

When Richard Burgin brought the final blazing bars of the Shostakovich Fifth Symphony to a close yesterday afternoon, he received an ovation punctuated by ecstatic bravos. They were much deserved, not alone for the Shostakovich, but for the whole concert. It included another Fifth Symphony, the one by Beethoven, and Vaughan Williams' Fantasia on a Theme by Thomas Tallis.

Mr. Burgin, who is conducting the Boston Symphony this week and next during Charles Munch's midwinter vacation, opened with a superb reading of the Vaughan Williams, the strings suavely reminiscent of their halcyon days under Koussevitzky. Since this work is scored only for strings (a large and small orchestra, plus a quartet of soloists), and since Mr. Burgin is preeminently a string man (as concertmaster these many years), the combination was a rare one, and the results flawless.

In the past Mr. Burgin has favored us with unusual programs imaginatively assembled, such as the one he has planned for next week (Bach, Honegger, Debussy, Ravel, and Mahler). It was therefore something of a surprise to find the Beethoven

Fifth on the program this week, Titanic masterwork though it is.

One cannot hear a masterpiece too often, and the performance yesterday was memorable in all respects as Beethoven's architectural logic took shape in cathedrals of sound. Mr. Burgin allowed the music to build stone-upon-stone according to the plans laid down, and Beethoven would surely have approved of Mr. Burgin's ability to follow directions. Mr.

Burgin's listeners were quick to inform him of their approbation.

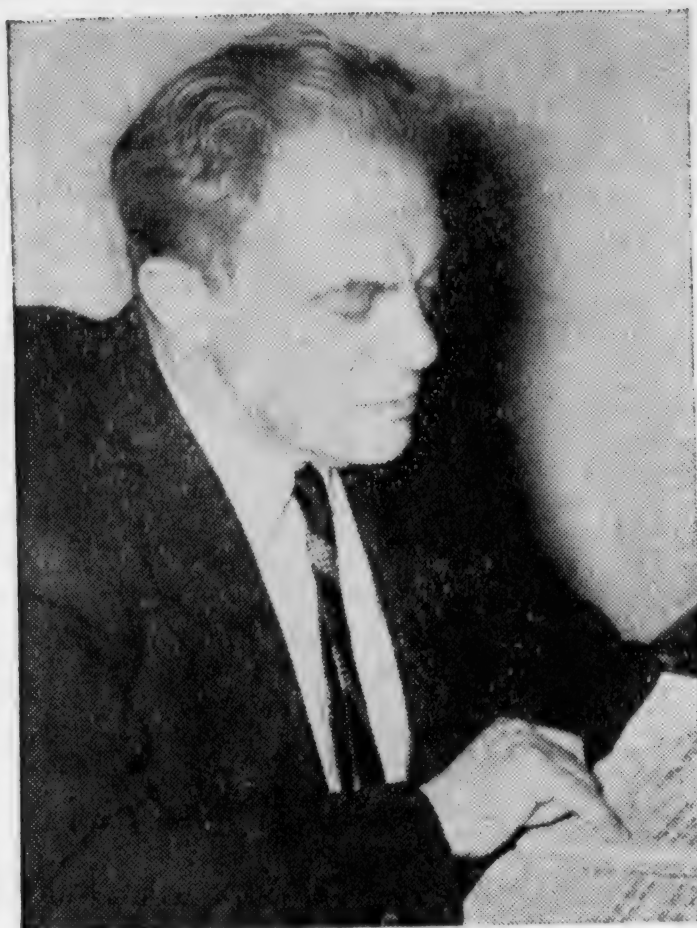
But it was still a bit odd to find Beethoven sandwiched between Vaughan Williams and Shostakowitch. It would have been more like Mr. Burgin to put in something by Stravinsky. There was hardly need in this program to pour the oil of Beethoven on troubled contemporary waters, because the Shostakovich Fifth is one of the least troubled of modern works, and the Vaughan Williams is neo-Elizabethan.

An untroubled work by Stravinsky (whose music since 1913 is hardly a challenge for the conservative ear) would have done this program no damage. One need not consider the box office when the seats are already sold; and if it's a matter of considering the public's level of

appreciation, surely Bostonians are sophisticated enough to take an occasional program of moderns in stride.

Though one might gently carp at Mr. Burgin's program, there remains nothing but praise for the sonorous and sustained organ tones he elicited from the Vaughan Williams Fantasia and for the stately measures drawn from the Beethoven Fifth. His Shostakovich, too, though a little rough in a few minor spots, was exciting for the grand impinging harmonies of the Moderato; humorous for the droll, almost straight-faced little waltz in the Allegretto; inspiring for the sighing and longing of the Largo, and exhilarating for the triumphant shouts in the Allegro non troppo.

The percussionists had a real romp.



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The percussionists had a real romp.

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Eleventh Program

FRIDAY AFTERNOON, JANUARY 4, at 2:15 o'clock

SATURDAY EVENING, JANUARY 5, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

BACH Chorale Prelude and Choraie, "The Old Year Is Past"
(Arranged by Charles Munch)

HONEGGER "Rugby, Mouvement symphonique"

DEBUSSY "Rondes de printemps" (Image No. 3)

RAVEL "Pavane pour une Infante défunte"

RAVEL "Alborada del gracioso"

INTERMISSION

MAHLER Symphony No. 4, in G major (with Soprano Voice)

- I. Bedächtig (Deliberately)
- II. In gemächlicher Bewegung (With leisurely motion)
- III. Ruhevoll (Peacefully)
- IV. Sehr behaglich (Very easily)

SOLOIST

NANCY CARR, *Soprano*



NANCY CARR
Soprano

NANCY CARR was born in Springfield, Ohio, and there had her first musical training under her mother and later Theodore Harrison. Living near Chicago, she attended the American Conservatory of Music there. She made her first extensive recital tour in the season 1953-54 and has likewise sung with principal orchestras (notably with the Chicago Orchestra in Mahler's Second and Fourth Symphonies, under the direction of Bruno Walter).

S

By RUDOLPH ELIE

Symphony Concert

The Boston Symphony, Richard Bur-
gin conducting, gave the 11th program
of the 76th season in Symphony Hall
yesterday afternoon. The soloist was
Nancy Carr, soprano. The program was
"The Old Year Is Past".....Bach
"Rugby".....Honegger
"Rondes de printemps".....Debussy
"Pavane".....Alborado del gracioso, Ravel
Symphony No. 4 in G.....Mahler

Richard Burgin's second ap-
pearance as associate conductor
of the season found him offer-
ing an unusual and, by and large,
save for the Mahler Symphony,
a not very successful program.

It's the first time in a good
many years five different works
have been given before the in-
termission and it is not too wise
a move, at least if yesterday's
experience may be considered
typical of such an occasion. The
Bach chorale prelude was, to be
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of a let-down. It suggests this
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bussy and the orchestral tex-
tures are typical impressionistic,
but it is a weak and tenuous
composition, interesting only for
the infrequency of its perform-
ance.

Ravel's "Pavane pour une In-
fante defunt," is charming in
its antique gravity, but it was
left for the same composer's
"Alborado del gracioso" to re-
store the sense of fulfillment to
the concert. Mr. Burgin sought
out its fiery Spanish rhythms
and colorations vividly and the
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Mahler's Fourth Symphony,
long one of Mr. Burgin's fa-
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appearance here. Tall, slim, at-
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of the exquisite last movement
was exceedingly tasteful. Her
voice is a little on the light side
but it is well produced and has
a clear, silvery quality that be-
comes the role. She was warmly
received by the audience, which
was obviously enchanted by the
touching naivete of the closing
movement. *Real Her. 1-5-56*

Melody Flows Out

The work itself, is Mahler's
most genial as one melody
flows out of another in an end-
less procession. Now they are
long-flowing strains of the most
sensuous character, again they
are almost lugubrious, as in the
scherzo; now they reflect the
homely simplicity of the peasant

I came to Ear

Honegger's "Rugby," a piece in
which the composer sought to
"express the thrusts and counter-
thrusts of the game, the rhythm
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dium," has not been heard here
since 1929. It is an interesting
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probably found harsh, dissonant
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Burgin Leads Mahler Fourth

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight, the 11th program of the Friday-Saturday series. Richard Burgin, associate conductor, presented: Bach: Chorale Prelude and Chorale, "The Old Year Is Past" (arranged by Charles Munch); Honegger: "Rugby," Symphonic Movement; Debussy: "Rondes de Printemps," ("Image" No. 3); Ravel: "Pavane for a Dead Infanta," Alborada del gracioso; Mahler: Symphony No. 4, in G major (soloist: Nancy Carr, soprano).

By CYRUS BURGIN

Thanks to Richard Burgin, we are enjoying at the Boston Symphony concerts this week the only music by Gustav Mahler that we are likely to have there all season. Mr. Burgin leads again the Fourth Symphony, a work of which, evidently, he is very fond, and one which brings out his finest attributes as conductor.

Since this is a very beautiful Symphony, indeed, we are much in Mr. Burgin's debt.

Having always in mind, when Mahler is played, some of the old public prejudice against his often very long scores, it was bracing yesterday to hear a good deal of favorable lobby comment. While this is not evidence enough to warrant assumption that the tide has turned strongly in Mahler's favor, it has its own significance. It must mean that the public at last has seen the light which shines in the tissues of song which are Mahler's music.

The G major Symphony is all song, all radiance, shunning the turbulence which racked Mahler's inner spirit much of the time, and free of the dark moods which so often must have tortured him. In the G major, also, are steady motion and a fascinating undulation of rhythms, gentle and strong. In short, a Symphony which touches the milder emotions, and is delight all the way.

It was played superbly, and conducted with genuine mastery. The vocal soloist for the fourth movement was Nancy Carr, a young Ohio-born soprano who, says the record, has appeared here only once before, in Brahms' Requiem during the Boston Arts Festival of 1955. She has a gorgeous voice, of a somewhat—and peculiarly—"dark" color. Miss Carr may have been nervous at the outset, yesterday, for she failed to summon much resonance in the first two stanzas. Thereafter, things went better. She sang, too, with the childlike naivete which is so important to the veracious expression of this fanciful description of all the goodies in Heaven.

State 1-5-57

A Curious Assemblage

The first half of the program was a curious assemblage of five relatively short pieces, starting with the Munch orchestration of the Bach Chorale and Chorale Prelude, "The Old Year Is Past," which, by pleasant custom, has been played at the first concerts of every new year since 1952.

None of these pieces had much relation to its fellows, and you might have thought they had been chosen by lot. But individually they are good pieces, and yesterday they were all played to the nines. Up to a point this was a selection of "first chair" pieces, for Mr. Burgin singled out for merited solo bows Mr. Stagliano, for his horn playing in Ravel's Pavane, and Mr. Walt for his bassoon work in the Alborada del gracioso.

Honegger's "Rugby" evidently had been kept on the Symphony's library shelf since its Boston premiere, under the composer's baton, in 1929. Little wonder, "Rugby" seems old-fashioned today, abstract and mechanistic, even when considered in the light of the composer's intent to express, in a non-programmatic way, "the thrusts and counter-thrusts of the game." Honegger wrote much better music later in his life. Indeed, after the rush of opposing rhythms in "Rugby," and the clashes of his wild dissonance, it is almost amusing to hear the piece end upon a tonic chord.

Nancy Carr Acclaimed as Soprano Soloist

By Harold Rogers

With but little imagination one could hear, ringing through the bars of Mahler's Fourth Symphony, the laughter of childhood, the sounds of games and the guileless songs that go with them, the skipping of children inspired by spontaneous joy. It is remarkable how Mahler infused so much childlike wonderment into a work lasting almost an hour, and sustaining, with but few lapses, his own and his listeners' interest through his flow of ingenuous melody, his musical skies flooded with limpid sunshine.

The man who conducts the Mahler Fourth, it goes without saying, should be sympathetic and kindly; and it was obvious yesterday afternoon that Richard Burgin poured a heart full of love into this performance. He is the Mahler champion in New England, though Mahler need be championed no longer. If we can't hear Mahler more often, at least we can hear him about once a season when

Mr. Burgin has his turn on the podium. His performance yesterday was superb.

And not only to Mr. Burgin go the honors, but also to Nancy Carr, a soprano whose opulent, lucid, and artistic singing in the final movement was true to the smile of the poetry. "So delightful are the joys of Heaven," she sang, that "we have no need of earthly ones!"

Formerly of Chicago (where she was often starred on the Chicago Theater of the Air), Miss Carr now lives in Boston. We hope this debut with the Boston Symphony will mark the beginning of an active musical life for her in this community.

Mr. Burgin has chosen a fascinating program for the Symphony Hall concerts this weekend. Four composers are represented on the first half (with Mahler, of course, taking up the last half). Yesterday he led with Bach's Chorale Prelude and Chorale, "The Old Year Is Past," as arranged by Charles Munch. His reading was sturdy and forthright, yet appropriately religioso.

Then came Honegger's one-movement piece called "Rugby," the meaning of which is obvious. This was a companion to "Pacific 231," the meaning of which is less obvious until the music is heard, at which time one has no doubt a locomotive is involved. The "Rugby" music is less explicit, but it is obviously sinuous and athletic. It is an entertaining reminiscence from the composer's young and clever days, before he became the leading French symphonist of this century.

State 1-5-57

Mr. Burgin continued with Debussy's "Rondes de Printemps," as lovely a little idyll as one could wish for, and he then turned to Ravel's "Pavane pour une Infante defunte," the sweet nostalgia of which is about all that supports the title.

But this decorous respite lasted no longer than the pavane itself, for Mr. Burgin launched into the flashingly arresting rhythms of Ravel's "Alborada del Gracioso," a superb example of the composer's talent in handling the orchestra brilliantly.

It was a program of great variety, with the ebullience of

childhood, youth, games, dancing, and song prevailing. It gave us Mr. Burgin at his best.

Two Violins

Boston Symphony concert-goers yesterday afternoon may have been nonplussed when they saw Alfred Krips, acting concertmaster, use one violin in the first movement of Mahler's Fourth Symphony, then pick up another from a chair close by, for the second movement, only to resume the first instrument for the remainder of the piece.

It was not that Mr. Krips was dissatisfied with either instrument. The second movement of the Symphony calls for the concertmaster to play a violin tuned a note higher than usual, to give an effect of a crude village fiddler. It is easier to have two violins handy than to re-tune a single instrument.—C. W. D.

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Twelfth Program

FRIDAY AFTERNOON, JANUARY 18, at 2:15 o'clock

SATURDAY EVENING, JANUARY 19, at 8:30 o'clock

PIERRE MONTEUX, *Conductor*

STRAVINSKY Suite from the Ballet "Pulcinella" (after Pergolesi)

- I. Sinfonia (Overture)
- II. Serenata
- III. Scherzino — Allegro — Andantino
- IV. Tarantella
- V. Toccata
- VI. Gavotta (con due variazioni)
- VII. Vivo
- VIII. Minuetto — Finale

DEBUSSY . . "Pelléas et Mélisande, Drame lyrique," instrumental excerpts

- Act I: Prelude; Interlude (Scenes 1-2); Interlude (Scenes 2-3); Close
 Act II: Prelude; Interlude (Scenes 1-2); Interlude (Scenes 2-3); Close
 Act III: Interlude (Scenes 2-3); Act IV: Interlude (Scenes 2-3); Act V:
 Close (Death of Mélisande)
 (First performance at these concerts)

INTERMISSION

ELGAR Variations on an Original Theme, *Op. 36*

- Enigma: Andante
 Variations:
- | | |
|---------------------------------|--|
| I. "C. A. E." L'istesso tempo | VIII. "W. N." Allegretto |
| II. "H. D. S. — P." Allegro | IX. "Nimrod" Moderato |
| III. "R. B. T." Allegretto | X. "Dorabella — Intermezzo" Allegretto |
| IV. "W. M. B." Allegro di molto | XI. "G. R. S." Allegro di molto |
| V. "R. P. A." Moderato | XII. "B. G. N." Andante |
| VI. "Ysobel" Andantino | XIII. "• • • — Romanza" Moderato |
| VII. "Troyte" Presto | XIV. "E. D. U. — Finale" |

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Jan 14 - 1/5/37
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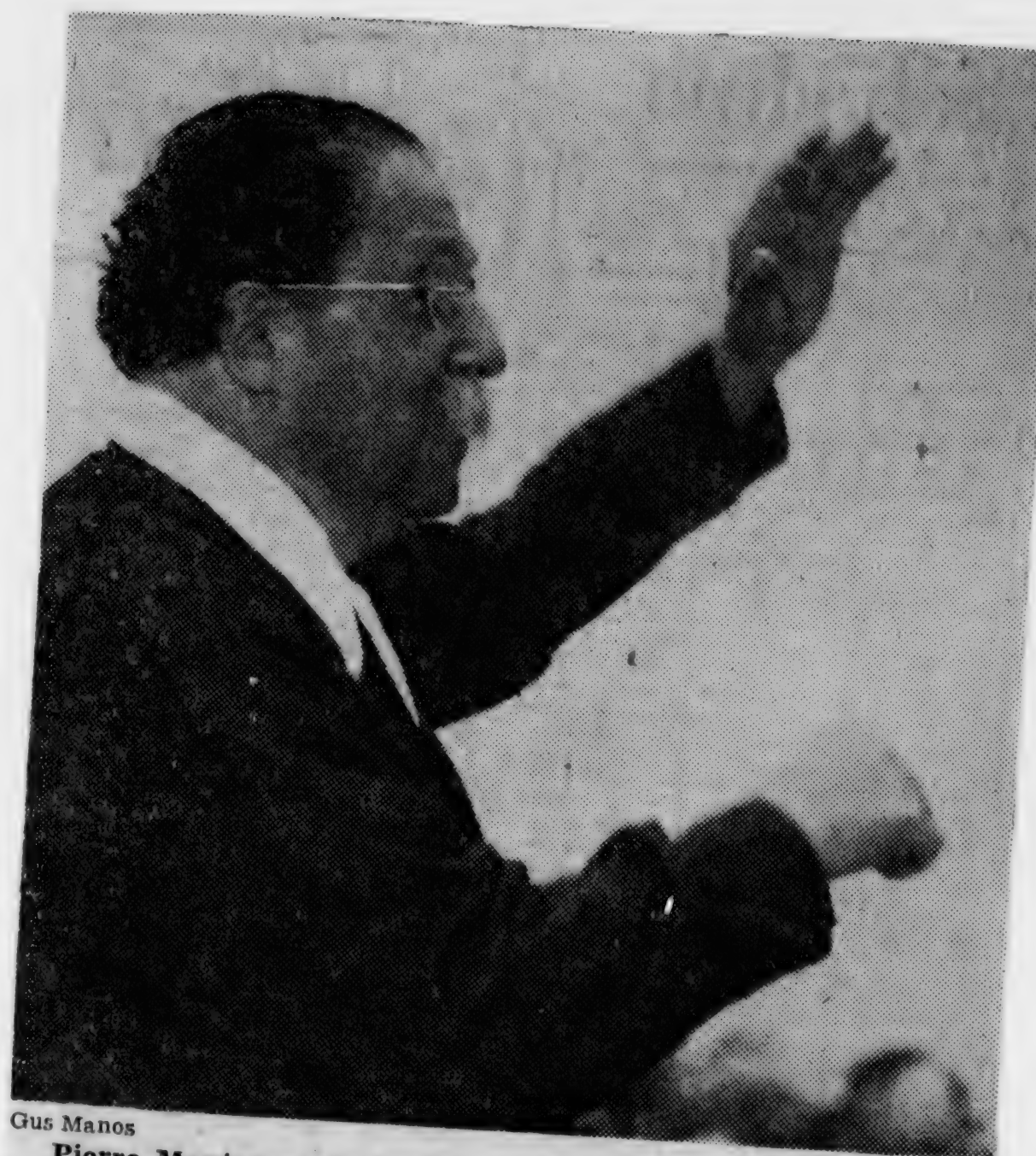
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By Harold Rogers

Sir Edward Elgar's "Enigma" Variations were the least perplexing of the items on Pierre Monteux's program yesterday afternoon. The program itself took a labyrinthian way, as dark as the forest in which Golaud finds Mélisande.

It seems odd that Mr. Monteux would assemble a program as one might assemble a jigsaw puzzle, in bits and blocks. There are 34 sections in his Symphony Hall program this week, not counting the "Death of Clärchen" from Beethoven's "Egmont" music, played at the opening in Toscanini's memory.

It was continuity of form that at least one listener longed for, movements well bound with lucid logic. Not until the final selection, the "Enigma" Variations, did we come upon a flow of musical ideas that were marshaled in masterly fashion, though the variations form itself is a kind of pastiche. It is to Sir Edward's credit that he employed variations to produce his best work—or at least the work that survives as the most popular.

Mr. Monteux opened with Stravinsky's "Pulcinella" Suite, arranged in eight sections from the ballet. This is music drawn by Stravinsky from Pergolesi in 1920 and introduced to the United States when Mr. Monteux was regular conductor of the Boston Symphony in 1922.

It is ingratiating, albeit slender, and would have won its way more readily yesterday if Mr. Monteux had not given it desultory treatment and if Richard Burgin's solo violin had not been off key. (This was not Mr. Burgin's day; he was also off key in the Debussy which followed).

Mr. Monteux then offered 11 instrumental excerpts from "Pelléas et Mélisande," Debussy's opera, in a collection including preludes, interludes, and conclusions drawn from the five acts. Contrary to the Stravinsky, Mr. Monteux gave this music a lustrous and loving touch. Yet the shimmering light in the score is reflected light, the light of the moon perhaps, or a few vagabond rays of sun on the well where Mélisande loses her wedding ring, for Debussy's opera comes out of the night and goes into the night while its other-wordly people

are forever seeking an elusive, symbolic light.

In the opera house this music underlines the dreamlike action on the stage, and both forward the direction of the drama. Divorced from the drama, the music has the effect of emerging from darkness to elucidate itself for a few brief moments before dispersing itself into another starless blue. It is a lonely wanderer, and one wonders if the concert hall is its home.

Perhaps Mr. Monteux has long since earned the right to play what he pleases. Yet there are certain fundamental principles in program building that should be observed, and which, if ignored, result in a dispersal of interest.

We admire and cherish his humanity, his kindness, his musicianship, and we shall continue to look forward to his guest appearances as we have in the past. We also hope, however, for more of the Monteux we heard yesterday in the magnificent Elgar variations. Here he was vivid, dynamic, superb.

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the 12th concert of the 76th season in Symphony Hall yesterday afternoon. The program:

"Pulcinella" Stravinsky
"Pelléas et Mélisande" Debussy
"Enigma" Variations Elgar

By RUDOLPH ELIE

That octogenarian of octogenarians, Pierre Monteux returned for his annual visit as guest conductor of the Boston Symphony yesterday afternoon and, rather than displaying any sign of the diminishing of his power in his 82d year he displayed every sign of being stronger and more mettlesome than ever. The word for it all is phenomenal.

While it was his sad duty—and ours—to pay tribute to the memory of Arturo Toscanini at the opening of the concert, when Claerchen's Death scene from Beethoven's "Egmont," was performed, the program from then on was a happy choice indeed. For there are few works by a contemporary composer so delightful as Stravinsky's "Pulcinella" and equally few concert pieces in any age so engaging as the musical portraits contained in Elgar's "Enigma" Variations.

Not Played Here

Although 1957 is the 100th anniversary of the birth of Sir Edward Elgar, it is much to be doubted if the fact will be much noted in this country save by performances of the Variations, which rank with the finest sets of orchestral variations ever written.

The general view—though what it is based on I do not know—is that Elgar is too "Englishy." But how much English is too Englishy? The Variations certainly are not: a listener who did not know Elgar was English would never suspect it from this work, nor would he find any references to British folk music, for Elgar never used it saying it was a composer's business to compose, not embroider the folk music of his country.

The plain fact of the case is that Elgar simply is not played here and nobody really knows his music. It is 48 years since his First Symphony has been done at these concerts and 23 since his second. More than 20 years have passed since the B

minor violin Concerto has been given while the Cello Concerto has never been done.

Yet all this music, and more, is repeatedly heard in England and, 23 years after his death, Sir Edward Elgar occupies a unique position in the hearts of the people of his native land. So it would seem he just never has been given a chance elsewhere, much as Sibelius has never been given a chance on the continent. This year, then, seems the appropriate one to reappraise the symphonies of Sir Edward Elgar. In any case, it does not seem possible that a man who could reveal such a mastery of the orchestra as he does in the Variations, could go on to further maturity and write two symphonies deserving of neglect on this side of the water.

Different Mood

It was particularly interesting to hear the instrumental excerpts from Debussy's lyric drama "Pelléas et Mélisande" in the special isolation of the concert hall. Somehow or other in operatic performance, due perhaps to the quite different mood an operatic performance engenders, they go by heard but at the same time essentially unheard. Here, without any extraneous distractions, these exquisite interludes shimmer with a poetry, a delicacy of feeling and shading and nuance and plasticity that is marvelous to hear.

Only momentarily do they ever rise to dramatic intensity; and never do they come into focus revealing earthly sensuality. The outlines remain vague, ever-shifting and impressionistic but in the end, as in Monet's waterlilies, filled with impact. Mr. Monteux, who conducted as always without a score, let the music speak for itself; he never forced it or lingered over its unique tonal atmosphere.

"Pulcinella" was charmingly set forth, its lugubrious Vivo bringing out a rare chuckle among the audience, and Mr. Monteux outdid himself in the Variations, as did the orchestra in peak form. Mr. Monteux returns next week to conduct the first performance of Walton's Cello Concerto with Gregor Piatigorsky the soloist. Another first for Boston will be Randall Thompson's "A Trip to Nahant." The concert closes with Beethoven's Fourth.

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 25, at 2:15 o'clock

SATURDAY EVENING, JANUARY 26, at 8:30 o'clock

THOMPSON.....Fantasy for Orchestra, "A Trip to Nahant"
(First performance in Boston)

WALTON.....Violoncello Concerto
I. Moderato
II. Allegro appassionato
III. Lento; Allegro molto; Adagio
(First performance)

INTERMISSION

BEETHOVEN.....Symphony No. 4, in B-flat major, Op. 60
I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

SOLOIST

GREGOR PIATIGORSKY



GREGOR PIATIGORSKY, famous 'cellist, who will be soloist with Charles Munch and the Boston Symphony Orchestra at Symphony Hall this coming week-end in the world premiere of William Walton's 'cello concerto.

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Mr. Piatigorsky has performed with this orchestra concertos by Haydn, Mozart, Schumann, Saint-Saëns, Dvořák, Bloch ("Schelomo"), and has played on three occasions in Strauss' "Don Quixote." He has participated in introducing concertos by Berezowsky ("Concerto Lirico"), Prokofieff, Hindemith, and Dukelsky. He has for a number of seasons been on the chamber music faculty of the Berkshire Music Center at Tanglewood.

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CONCERTO FOR 'CELLO AND ORCHESTRA

By WILLIAM WALTON

Born at Oldham, Lancashire, March 29, 1902

This Concerto was completed on the island of Ischia in the bay of Naples, between February and October 1956. The score bears the dedication "for Gregor Piatigorsky." This, Sir William Walton's first concerto for the 'cello, is having its first performance.

The following orchestra is called for: 2 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, vibraphone, xylophone, celesta, suspended cymbal, bass drum, harp and strings (divided).

THE opening of the first of the three movements (moderato) is described by the composer as "lyrical and melodic." The soloist has an extended theme over divided strings and harp chords. The orchestra remains light and transparent, the solo voices from the winds interwoven with that of the 'cello. The tempo broadens briefly until the initial tempo is restored. The second movement is an allegro appassionato in triple time, in Walton's words, "technically more spectacular." It is based on a rapid rhythmical figure by the soloist, a sort of perpetuum mobile. It is within the finale that the expected slow movement is incorporated. The movement begins with an introductory lento, the soloist having an amply phrased part over a light string accompaniment. An ascending passage by the 'cellist brings in the full orchestra. The composer describes the movement as a "*Tema con improvisazioni* — there are four 'improvisations,' the second and fourth being for solo 'cello only — the latter leads into the epilogue, which is based on themes from the first and last movements." This "epilogue" is an adagio, bringing the Concerto to a pianissimo close.

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WORLD PREMIERE *Globe 1/26/57*

Cellist Piatigorsky Plays

William Walton Concerto

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"A Trip to Nahant" . . . Randall Thompson
Violoncello Concerto Walton
Symphony No. 4 in B flat, Op. 60 Beethoven

By RUDOLPH ELIE

Sir William Walton's Violoncello Concerto, receiving its world premiere at yesterday's concert with Gregor Piatigorsky (to whom it is dedicated) as soloist, is a most difficult work to evaluate at a first hearing, one of the most difficult in recent years.

It is in the first place an immense and lofty conception, perhaps the most complicated work for the cello in the literature. Although it is cyclical in its architecture, the material of the opening appearing at the end in an epilogue of a melancholy character verging on stark tragedy, the outlines of the work remain deeply enshadowed: it seems on first hearing to be a continuous revelation, moving forward without structure, without form, without a point of reference and without the slightest concession to melodic felicity whatever. It is, moreover, much too long; it seems to go on and on forever and all the more so for the fact there isn't a touch of lightness, save in atmosphere at the very beginning, to relieve the overall severity of mood.

Inner Character 1/26/59

Yet there is more to it than meets the casual ear, and it is more than possible that repeated hearings of the work would reveal that the inner character of the music is much more meaningful than it seems. It was certainly clear that Mr. Piatigorsky has every conviction in the true value of the work: he played with all his customary technical security and bravura, but it was evident he was grateful for the opportunity to explore new horizons in cello concertos.

The result was a performance of enormous conviction. It was not a conviction I could share since I found myself bored much of the time, but I am charging this off, for the present, anyway, to inability to crack this musical nut the first time around. In any case, the cellist enjoyed a tremendous personal success being called back to the stage four times, meanwhile characteristically waving his cello around as if it were a violin.

Randall Thompson's "A Trip to Nahant" receiving its first performance in Boston, was a world apart from the Walton. A genial and very witty essay depicting a young couple on a day's outing to the Nahant of a half century ago, it is a kaleidoscope of exuberant impressions.

Mr. Thompson captures everything from a square dance to a choir rehearsal, but over all hovers the warm romantic theme

(and it is a very beautiful one) of the young lovers as they wander, hand in hand, from the amusements to a tryst by the seaside. The atmosphere is one of nostalgia and of charming candor, yet the composer never descends to sentimentality. The work may be a little too long for its content, but it is a very attractive occasional piece to say the least, beautifully and sensitively scored.

The program ended with a very clean and vivacious performance of Beethoven's Fourth, one of the towering marvels of musical architecture, and a joy from beginning to end. It seemed to me the finale was awfully fast for an allegro ma non troppo, but this is more than likely to be Mr. Munch's way with the Beethoven finales anyway, and no one can deny its effectiveness.

Nicole Henriot returns next week to do Prokofiev's Second Piano Concerto. The same composer's "Romeo and Juliet" suite is also included, and there will be the first performance of Leo Smit's Symphony No. 1.

Piatigorsky Plays

New Walton Concerto

By Harold Rogers

Two premières—one for Boston and one for the world—grace the concerts this weekend by the Boston Symphony Orchestra. Yesterday afternoon in Symphony Hall Charles Munch conducted the first Boston performance of Randall Thompson's Fantasy for Orchestra, "A Trip to Nahant." The world première—and by far the more important of the two—was of Sir William Watson's Violoncello Concerto, dedicated to Gregor Piatigorsky, the soloist.

Sir William composed this, his first concerto for the instrument, last year while on the island of Ischia, and one wonders if some of the softer moods of the Mediterranean have found their way into his score. It is thoroughly romantic in the best and highest sense of the word, though occasionally colored with impressionistic orchestral effects more Latin*than Anglo-Saxon.

It is a masterful piece of writing throughout. Opening with a Moderato tempo, it strikes a strolling pace over which the cello soars in a tender, aspiring melody, almost in the manner of a free improvisation. Mr. Piatigorsky's lustrous tone came forth with a shining brilliance, firm, strong, and pure.

Sir William saved the tour de force for the middle movement, an Allegro appassionato. Here he gives the cello some fiddling flourishes over simple rhythmic figures. The scoring is always economical, yet appealing in its deft patches of color.

The final movement—Lento; Allegro molto; Adagio—opens

with a plaintive, singing melody, muted and eloquent. Sir William features the soloist at all times and gives the instrument the music that displays it to best advantage.

This movement is interrupted twice by improvisations for unaccompanied cello. The first of these puts the soloist to the test with the usual complications of doublestops, pizzicato chords, and harmonics. The second is more thoughtful, more introspective. The concerto then returns to the opening mood, and the final utterance is intense, lofty, and quiet.

Mr. Piatigorsky's listeners gave both him and his work a warm reception, recalling him four times to the stage with bravos.

Mr. Thompson's "A Trip to Nahant," which opened the concert, derives its title from an old square-dance tune which the composer once heard and has since forgotten. With the title as his basis, however, he devised some folk music of his own in pure American style, plus an ingenuous story to go along with it. The piece opens with zippy hoe-down energy as a young

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couple at Nahant take in a square dance. Then, as they wander along, we hear the hurdy-gurdy of a merry-go-round, the rehearsal of a church choir, and wind sweeping the lonely beach. Here Mr. Thompson provides some impassioned music as the two "declare their undying love." As they retrace their steps we hear a recapitulation of the themes that have gone before.

This "Visit to Nahant" takes almost half an hour, which at times seems overlong for the lightness of the material. But it is preeminently youthful, always pleasant, and often entertaining. Mr. Munch beckoned for the composer to rise twice from his seat to acknowledge the applause.

Beethoven's Symphony No. 4 is the concluding selection for the concerts this weekend.

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Fourteenth Program

FRIDAY AFTERNOON, FEBRUARY 1, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 2, at 8:30 o'clock

SMIT Symphony No. 1 in E-flat

- I. Adagio; Allegro moderato
- II. Andante sostenuto
- III. Allegretto scherzando
- IV. Allegro vivace

(First performance)

PROKOFIEFF Piano Concerto No. 2, in G minor, Op. 16

- I. Andantino; Allegretto; Andantino
- II. Scherzo: Vivace
- III. Intermezzo: Allegro moderato
- IV. Finale: Allegro tempestoso

INTERMISSION

PROKOFIEFF Suite from the Ballet, "Romeo and Juliet"

Montagues and Capulets
Young Juliet
Friar Laurence
Dance
Scene
Masks
Tybalt's Death

SOLOIST

NICOLE HENRIOT

Miss HENRIOT uses the BALDWIN PIANO

12
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SYMPHONY SOLOIST—Nicole Henriot, gifted young French pianist, will be the soloist at the Friday and Saturday concerts of the Boston Symphony in Prokofieff's Second Piano Concerto. Charles Munch conducts.

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SYMPHONY NO. 1, IN E-FLAT

By LEO SMIT

Born in Philadelphia, January 12, 1921

Leo Smit tells us that the first idea for a symphony came to him in Rome in 1951 and that he completed the score in New York City in the summer of 1955.

The Symphony was commissioned by the Koussevitzky Music Foundation for the occasion of the thirtieth anniversary of the League of Composers. It is dedicated to the memory of Serge and Natalie Koussevitzky.

The following orchestra is required: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, timpani, and strings.

THE following brief analysis of his Symphony has been provided by the composer:

"The first movement begins with a slow introduction which contains much of the material developed in the main section. The second movement consists of a long theme, three variations and a short coda. The form of the third movement brings in the main section of the scherzo three times and the trio once [the traditional procedure without repetition of the trio]. It ends with a tiny coda of two measures. The finale is in sonata form."

Leo Smit won a scholarship at the age of nine for the Curtis Institute of Music, where he studied piano with Mme. Isabelle Vengerova. He studied composition with Nicolas Nabokov. In 1950 he won a Fulbright Scholarship and a Guggenheim Fellowship and spent two years at the American Academy in Rome where, among other things, he composed his Overture, *The Parcae*.

On October 31, 1952, Mr. Smit made his appearance as soloist with this Orchestra in the Piano Concerto of Alexei Haïeff, which then had its first concert performance. Mr. Smit was later given the Horblit Award. This Concerto was performed by Mr. Smit in Paris in the summer of 1953 under the direction of Charles Munch, and at the subsequent festival in Venice. Mr. Smit's Overture *The Parcae* had its first performance October 16, 1953, at these concerts, when the composer also appeared as soloist in Aaron Copland's Piano Concerto.





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Nicole Henriot Symphony Soloist; Premiere of Leo Smit Symphony

The concerts of the Boston Symphony Orchestra in Symphony Hall on next Friday afternoon and Saturday evening will be under the direction of Charles Munch, who has recently returned from a mid-Winter vacation in Paris. Nicole Henriot, the young French pianist, will be soloist in the Second Piano Concerto by Serge Prokofieff.

This concerto, which was composed in 1912-13 and received its first performance in 1913 with the composer as soloist, has not been heard at these concerts since its United States premiere on Jan. 31, 1930, when the composer was soloist with the Boston Symphony Orchestra under Serge Koussevitzky. The original score was lost and Prokofieff rewrote the work from a piano sketch. This revised version was performed by the composer under Dr. Koussevitzky in Paris in 1923. It was heard at a Berkshire Festival concert in 1951, conducted by Eleazar de Carvalho, with the pianist Jorge Bolet.

Mlle. Henriot made her first appearance with the Boston Symphony Orchestra in 1949, and has been heard here frequently, both with the orchestra and in recital, since that time.

Dr. Munch will open the program of Feb. 1-2 with the first

performance of the Symphony by the American composer, Leo Smit. The Symphony, which was begun in 1951 and completed in the Summer of 1955, was commissioned by the Koussevitzky Music Foundation for the League of Composers on the occasion of its 30th anniversary, and Mr. Smit has dedicated the work to Serge and Natalie Koussevitzky. It is therefore singularly appropriate that its first performance at these concerts should be the second in a series of observances by Charles Munch of International Music Fund Week, since the International Music Fund was established by Dr. Koussevitzky to aid composers through performance, publication, recording and broadcasting of their compositions.

The orchestra will be out of town in the following week, touring to Troy, New Haven, Washington, Brooklyn and Carnegie Hall, New York.

By Harold Rogers

No matter how you look at the Boston Symphony concerts this weekend, the program—both in substance and performance—is stimulating. There is an arresting first performance of a new symphony by Leo Smit. There is a dazzling traversal of Prokofiev's Second Piano Concerto by Nicole Henriot. And Charles Munch closes the program with a flamboyant reading of seven parts from Prokofiev's ballet, "Romeo and Juliet." *CSM*

Thus ran the general impressions in Symphony Hall yesterday afternoon. Mr. Smit's Symphony No. 1 in E-flat, commissioned by the Koussevitzky Music Foundation and completed in 1955, makes the usual obeisance to Stravinsky, only Mr. Smit is more independent than many of his colleagues. He has almost fought his way clear of obvious influences. His style is somewhat ascetic, rather dry in a neo-classical way, yet there are passages that sing a convincing song—as in the Andante sostenuto, for instance.

Mr. Smit shows his greatest originality in the structure of his orchestral fabric. Little melodic lines overlap, starting on some unexpected off-beat and ending just as whimsically. Chords do not always resolve at an obvious moment, but gradually change their character voice by voice. Thus he weaves a tapestry, but it is not very colorful. When the finished product is held up at full length, the beholder is surprised to find it done in tones of gray. *2/2/57*

Yesterday afternoon the composer was in the audience. He rose twice at Dr. Munch's bidding to accept the warm applause.

Mlle Henriot, it will easily be recalled by those who have heard her, is the petite French pianist who plays as if she herself is strung with piano wire. The amount of volume at her command, plus the brilliance of her attack, compels astonish-

ment and respect. Though she has been noted as a dynamic artist who can easily cleave obscuring orchestral forces, there was a new dimension in her playing yesterday—the ability to reign in, to refine, to fashion a true pianissimo.

The Prokofiev Second, however, requires little in this sensitive area. It is a tour de force almost from the first to the finale; it snaps, growls, roars; it scatters fire in a shower of sparks. Then again it smiles, chirps, bursts into a fit of chat-

tering laughter; and in the final Allegro tempestoso Mlle Henriot's fingers are flashing like trip hammers. Her delighted audience gave her a stamping, shouting ovation. She deserved every decibel of it.

In the "Romeo and Juliet" ballet music we find Prokofiev at the height of his powers as a composer of descriptive music. How vividly he sums up the hatred between the Capulets and the Montagues in those great acidic chords we hear at the outset! And then there's the ball in all its pomp and splendor, evoked magnificently under Dr. Munch's majestic baton. There is a mercurial portion devoted to the young Juliet, and a short prayerful episode sketches the figure of Friar Laurence.

Three ingratiating parts—called Dance, Scene, and Masks—are not easily tied into the story by the listener who has not seen the ballet performed. The suite, as played yesterday, concludes with the slaying of Tybalt. Here one could easily imagine the clash of swords, the staccato pacing, the lunges. Prokofiev employs a stark, repetitious rhythmic pattern through which a keening melody strikes home. It is a stunning piece of writing, and it was stunningly played.

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 14th program of the 76th season in Symphony Hall yesterday afternoon. The soloist was Nicole Henriot, pianist.

The program:
Symphony No. 1.....Leo Smit
Concerto No. 2 in G minor, Op. 16.....Prokofieff
"Romeo and Juliet".....Prokofieff

By RUDOLPH ELIE

Three vital works, one of them a symphony in its first performance, yesterday swept away the mid-winter program doldrums to restore a bracing, exciting atmosphere to Symphony Hall.

The new symphony, and an impressive one it is, is the work of Leo Smit, known to us largely as a brilliant piano virtuoso, but whose overture "The Parcae" was given four years ago. It is a work on a large scale in a highly personal idiom though one evidently derived in part from Stravinsky and, in a lesser degree, Copland. The texture is fresh and strong and exceptionally melodic considering the times. *Revised 2/14/57*

Elegiac Quality

Indeed, the slow movement of this symphony certainly ranks among the most beautiful in any contemporary composition, progressing, with an elegiac quality almost Mahlerian in its repose. The two ensuing movements are also interesting, the scherzo having a light, good natured mood without being too overdrawn, as many contemporary orchestral scherzos are, and the finale has a sense of real culmination in all that has gone before.

It is the first movement that provides the trip over the threshold here, however. After a fine introduction awakening the senses for what might follow, there begins a movement so disjointed, so jagged in its rhythms and so aggressive in its harmonies that it seems to have no destination whatever. One fancied one could hear the gaps where the composer had left off work one day to pick it up another.

The material was assimilable enough, though it had none of the distinction of the other three movements; it merely leaped about in wild intervals from one voice to another pausing between leaps to gulp for air. It is, in any case, not at all worthy of the beautiful adagio, whose presence alone would indicate the potential of this 36-year-old composer, for a truism of the day is that almost anyone can write a loud and fast movement employing fierce orchestral techniques, but few can write a sustained adagio that is at the same time a work of melodic rather than atmospheric beauty. The composer was in the audience and was given a splendid reception by the audience.

Incredible Effect

It is not easy to convey the measure of success attained by Nicole Henriot, returning for another appearance with this orchestra yesterday. She played one of the two or three gigantic piano concertos of the 20th century, a work of incredible difficulty but incredible effect as well. It

was Prokofieff's Second Concerto in G minor, not heard here since Prokofieff himself gave it its American premiere at these concerts 27 years ago. The reason of course, lies in the formidable problems on the keyboard it presents (though it is said to pose fewer than the Fourth, which has never been done). But they certainly didn't trouble this attractive young blonde girl, who skips on and off the stage in the most winning manner.

She brought enormous power to bear without conveying a sense of pounding and executed the rapid scalewise passages in the fleetest way. It was, in short, a breath-taking performance of a breath-taking work and she was called back to the stage five times. Mr. Munch and the orchestra, it may be said, provided her with a brilliant accompaniment, but the orchestra really came into its own in Prokofieff's Suite from "Romeo and Juliet."

This is one of the composer's most engaging pieces, filled at once with vivid coloration, melodic felicity of the most attractive sort, with an abundance and an orchestral ingenuity not less than dazzling in its invention. This is the first time Mr. Munch has conducted it here but he captured the swift changing mood of the suite as if he had done this work all his life. All in all a great concert, one of the real high points of the season so far.

The orchestra is out of town next week, returning Feb. 15 to do the overture to Mozart's "Abduction from the Seraglio," and his Clarinet Concerto (Gino Cioffi, soloist) and Strauss' "Ein Heldenleben."

Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 15, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 16, at 8:30 o'clock

MOZART.....Overture to "Die Entführung aus dem Serail"

MOZART.....Concerto for Clarinet, in A major, K. 622
I. Allegro
II. Adagio
III. Rondo: Allegro

INTERMISSION

STRAUSS....."Ein Heldenleben," Tone Poem, *Op.* 40

SOLOIST
GINO CIOFFI

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Gino Cioffi, born in Naples, studied in the Conservatory there and at the age of seventeen began his career as clarinetist, playing in the opera and symphony orchestras of Italy. In the United States he has been first clarinet in the orchestras of Cleveland, Pittsburgh, and New York (Philharmonic and NBC Orchestras and the Metropolitan Opera Orchestra). He joined the Boston Symphony Orchestra as its principal clarinet in 1950.

Mr. Cioffi adds a cadenza of his own composition in the slow movement of Mozart's Concerto.

Gino Cioffi Symphony Soloist In Mozart Clarinet Concerto

At the 15th pair of concerts of the Boston Symphony Orchestra at Symphony Hall on Friday afternoon and Saturday evening Charles Munch will present performances of Mozart's Clarinet Concerto. Gino Cioffi, first clarinet of the orchestra since 1950, will be the soloist and will play his own cadenza for the work.

Mr. Cioffi was born in Naples, Italy, graduated from the Naples Conservatory and arrived in the United States in 1937. Prior to joining the Boston Symphony, he was a principal in the Orchestras of Pittsburgh, Cleveland, New York Radio City, the Metropolitan Opera and the N.B.C. Symphony under the late Arturo Toscanini. In addition to his duties with the orchestra, Mr. Cioffi is an instructor in clarinet at the New England Conservatory of Music and the Boston University College of Music.

Dr. Munch will open the programs of next Friday and Saturday with Mozart's Overture to "The Abduction from the Seraglio" and close with the Tone Poem of Richard Strauss, "Ein Heldenleben," in which the violin solo will be played by the orchestra's concertmaster, Richard Burgin.

Dr. Munch will also conduct the

orchestra's fifth concert of the Tuesday evening series in Symphony Hall on Feb. 12. The program will consist of Britten's Variations for String Orchestra on a Theme of Frank Bridge; a suite from Prokofiev's ballet "Romeo and Juliet"; Beethoven's Fourth Symphony.



GINO CIOFFI, principal clarinet of the Boston Symphony, will be soloist in Mozart's Clarinet Concerto at the concerts of next Friday and Saturday.

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Cioffi Soloist in Mozart

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch music director, gave at Symphony Hall yesterday afternoon, and will repeat tonight, the 15th program in the Friday-Saturday series. The program: Mozart: Overture to "The Abduction From the Seraglio"; Mozart: Clarinet Concerto in A major (K. 622). Gino Cioffi, soloist; Richard Strauss: Tone Poem, "A Hero's Life."

By CYRUS DURGIN

The clarinet is one of the most beautiful younger instruments of the orchestra, but apart from an occasional incidental solo, it is not often heard out of context with its woodwind associates. But when we do have opportunity to hear it in one of the pieces from the smallish solo-symphonic literature which does exist, the occasion is special. When the soloist is of the calibre of the Boston Symphony's admirable first clarinet, Gino Cioffi, the occasion is certain to be memorable.

I have never experienced a more enjoyable performance of the Mozart Clarinet Concerto than the one Mr. Cioffi achieved yesterday. He looked a trifle nervous when the piece began, but once he was into it, all was poised and all was beauty. First of all, Mr. Cioffi has a gentle, unforced tone, sweet but not flat, from the loveliness of the chalumeau register right on upward. This is not the big and somewhat hard resonance we have heard from certain other virtuosi of the instrument; it is the clarinet, in the hands of a master, singing naturally.

Mr. Cioffi's command of legato is prodigious. The word legato means, literally, "bound together," and in music indicates that the notes played thus should emerge in a measured, steady, even flow. With Mozart, legato is all-important, for it accounts for much of the songful grace of his melody. With Mr. Cioffi, every phrase was curved, and there were no angles; the style was impeccable and every phrase was a sensitive expression of the feeling in the melody.

The Mozart Concerto is more music than technical display, but when the rapid passages, the big leaps from low to high, and comparatively involved figurations came to the fore, Mr. Cioffi dealt with them gloriously. It was significant of his musicianship, too, that his own cadenza, interpolated in the slow movement, was musical and Mozartean, not fireworks. At the end, Mr. Cioffi received, most deservedly, a warm-hearted ovation, not alone from the audience, but from his colleagues of the orchestra, as well.

Mr. Munch had not conducted Strauss' "A Hero's Life" ("Ein Heldenleben") here before. He has never seemed greatly partial to the symphonic polyphony, tone-painting, storm, stress and amorous lingerings of Richard II, so his reading of this tone poem had aroused much anticipation. Would it be a Gallic reading, or, like the Munch performance of Bach, something between France and Germany?

As I heard it, the performance was closer to German, with the proper weight of both tone and style, and in all respects it was forceful and euphonious. It was not the finest imaginable account of "Ein Heldenleben," for some of those fiendishly difficult pages of orchestral polyphony were not clear. They require a good bit of doing, which in turn requires more conducting of Strauss than Munch has essayed during his Boston years. I did not hear by any means all the tunes of "The Hero's Works of Peace," and accordingly felt somewhat short-changed, for this section is one of Strauss' great miracles.

Nonetheless, there was great splendor of sound through the whole course of "Ein Heldenleben," barring a few things that went awry. The principal virtue of the performance was its drive and brilliance. Perhaps the clarity and refinement which this music also needs will be more in evidence next time Munch plays the score—and I much hope he will. Mozart's "Seraglio" Overture went well, and it was not too loud or too purely theatrical.

Next week Igor Markevitch will be guest conductor, presenting his own arrangement of a Ricercar from Bach's "A Musical Offering"; Schubert's Symphony No. 3, in D Major (new to these concerts); Strauss' "Till Eulenspiegel," and came to the fore, Mr. Cioffi dealt with them gloriously. It was significant of his musicianship, too, that his own cadenza, interpolated in the slow movement, was musical and Mozartean, not fireworks. At the end, Mr. Cioffi received, most deservedly, a warm-hearted ovation, not alone from the audience, but from his colleagues of the orchestra, as well.

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Dr. Munch will open the programs of next Friday and Saturday with Mozart's Overture to "The Abduction from the Seraglio" and close with the Tone Poem of Richard Strauss, "Ein Heldenleben," in which the violin solo will be played by the orchestra's concertmaster, Richard Burgin.

Dr. Munch will also conduct the

orchestra's fifth concert of the Tuesday evening series in Symphony Hall on Feb. 12. The program will consist of Britten's Variations for String Orchestra on a Theme of Frank Bridge; a suite from Prokofiev's ballet "Romeo and Juliet"; Beethoven's Fourth Symphony.



GINO CIOFFI, principal clarinet of the Boston Symphony, will be soloist in Mozart's Clarinet Concerto at the concerts of next Friday and Saturday.

Globe 2/10/57

Cioffi Soloist in Mozart

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch music director, gave at Symphony Hall yesterday afternoon, and will repeat tonight, the 15th program in the Friday-Saturday series. The program: Mozart: Overture to "The Abduction From the Seraglio"; Mozart: Clarinet Concerto in A major (K. 622); Gino Cioffi, soloist; Richard Strauss: Tone Poem, "A Hero's Life."

HP 2-16-57
By CYRUS DURGIN

The clarinet is one of the most beautiful younger instruments of the orchestra, but apart from an occasional incidental solo, it is not often heard out of context with its woodwind associates. But when we do have opportunity to hear it in one of the pieces from the smallish solo-symphonic literature which does exist, the occasion is special. When the soloist is of the calibre of the Boston Symphony's admirable first clarinet, Gino Cioffi, the occasion is certain to be memorable.

I have never experienced a more enjoyable performance of the Mozart Clarinet Concerto than the one Mr. Cioffi achieved yesterday. He looked a trifle nervous when the piece began, but once he was into it, all was poised and all was beauty. First of all, Mr. Cioffi has a gentle, unforced tone, sweet but not flat, from the loveliness of the chalumeau register right on upward. This is not the big and somewhat hard resonance we have heard from certain other virtuosos of the instrument; it is the clarinet, in the hands of a master, singing naturally.

Mr. Cioffi's command of legato is prodigious. The word legato means, literally, "bound together," and in music indicates that the notes played thus should emerge in a measured, steady, even flow. With Mozart, legato is all-important, for it accounts for much of the songful grace of his melody. With Mr. Cioffi, every phrase was curved, and there were no angles; the style was impeccable and every phrase was a sensitive expression of the feeling in the melody.

The Mozart Concerto is more music than technical display, but when the rapid passages, the big leaps from low to high, and comparatively involved figurations came to the fore, Mr. Cioffi dealt with them gloriously. It was sig-

nificant of his musicianship, too, that his own cadenza, interpolated in the slow movement, was musical and Mozartean, not fireworks. At the end, Mr. Cioffi received, most deservedly, a warm-hearted ovation, not alone from the audience, but from his colleagues of the orchestra, as well. Mr. Munch had not conducted Strauss' "A Hero's Life" ("Ein Heldenleben") here before. He has never seemed greatly partial to the symphonic polyphony, tone-painting, storm, stress and amorous lingerings of Richard II, so his reading of this tone poem had aroused much anticipation. Would it be a Gallic reading, or, like the Munch performance of Bach, something between France and Germany?

As I heard it, the performance was closer to German, with the proper weight of both tone and style, and in all respects it was forceful and euphonious. It was not the finest imaginable account of "Ein Heldenleben," for some of those fiendishly difficult pages of orchestral polyphony were not clear. They require a good bit of doing, which in turn requires more conducting of Strauss than Munch has essayed during his Boston years. I did not hear by any means all the tuns of "The Hero's Works of Peace," and accordingly felt somewhat short-changed, for this section is one of Strauss' great miracles.

Nonetheless, there was great splendor of sound through the whole course of "Ein Heldenleben," barring a few things that went awry. The principal virtue of the performance was its drive and brilliance. Perhaps the clarity and refinement which this music also needs will be more in evidence next time Munch plays the score—and I much hope he will.

Mozart's "Seraglio" Overture went well, and it was not too loud or too purely theatrical.

Next week Igor Markevitch will be guest conductor, presenting his own arrangement of a Ricercar from Bach's "A Musical Offering"; Schubert's Symphony No. 3, in D Major (new to these concerts); Strauss' "Till Eulenspiegel," and the Moussorgsky-Ravel "Pictures at an Exhibition."

By Harold Rogers

There are times when programs that look indifferent on paper turn out to be stimulating in the concert hall, and then again, there are times when quite the opposite is the case. Unfortunately the latter of these two situations occurred yesterday in Symphony Hall.

Charles Munch's program—the Overture to "Die Entführung aus dem Serail" and the Clarinet Concerto of Mozart, plus Richard Strauss's "Ein Heldenleben"—looked promising, though familiar, but in performance it was touch and go.

In the Mozart overture, for instance, it was disturbing to hear a few notes badly intoned (and is there any excuse for the Boston Symphony Orchestra playing out of tune?). Then, too, it was a casual and careless performance in matters of ensemble, and the triangle, which is supposed to supply a soupçon of Turkish delight, turned into a jangling nightmare.

Even so, there were some compensations—Gino Cioffi's solo work, for instance, in the Clarinet Concerto. He and Dr. Munch were not always together in the opening Allegro. There was nothing especially distinguished in this movement, but Mr. Cioffi and Dr. Munch reached a less earthbound level in the Adagio.

Here the orchestra achieved its usual buoyancy, its ability to sing with tenderness, while Mr. Cioffi spun out the phrases with technical security and an amiable tone. His cadenza in this movement was easily and flaw-

lessly managed, and the final Rondo won him several rounds of excited applause. He is, as nearly everyone knows, the orchestra's principal clarinetist.

The last half of the concert was devoted to Strauss's masterful depiction of a hero's life (the composer's own)—a vast mural of tonal painting in which we are given scenes from his early struggles with his adversaries (the music critics), his love and marriage, his "works of peace" (in which Strauss quotes from many of his earlier tone poems), and the final fulfillment of his life's work.

But though Strauss himself has long triumphed over his critics, there are still portions of "Ein Heldenleben" that are not above criticism. The critics of 1899 may have thought him immodest in his admission that he was the hero, and his listeners may have thought him outrageously discordant. Today, however, we can easily forgive his desire to write a musical autobiography, and the critic who is upset by dissonance had better change his profession.

Yet the long violin solo—which represents a woman's voice at first willful, later tractable—is a vulnerable spot, quite dull in comparison with the rest of the work. At first the violin is intentionally out of key; later it becomes melodiously in consonance with the orchestra, and here Richard Burgin played superbly. Toward the very end, however—when the violin reappears for a brief solo—it was Mr. Burgin who was off key.

Otherwise the orchestra surged in magnificent post-Wagnerian splendor as the hero rode on

from glory to glory, slaying his adversaries until there are, in his estimation, none left.

For this concert, however, there remains at least one.

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 15th program of the 76th season in Symphony Hall yesterday afternoon. The soloist was Gino Cioffi, clarinet. The program:
Overture to "Die Entführung aus dem Serail."
Concerto for Clarinet in A (K. 622) Mozart
"Ein Heldenleben" Strauss

By RUDOLPH ELIE

After seven years as first clarinetist of the Boston Symphony Orchestra, Gino Cioffi stepped forth yesterday afternoon to give us a memorial performance of Mozart's A major Clarinet Concerto. He had an enormous success, and no one ever deserved it more.

The concerto is a jewel of the most limpid beauty; Mozart at the very summit of his genius. Yet it is curious that he should have been so enamored of this instrument, for which he also composed a Quintet of equal beauty, while at the same time he so thoroughly disliked the flute. At that time the clarinet was in a rudimentary state of development. It had but few keys, and owing to the narrower reed, it sounded considerably more like a trumpet in the distance than the present-day clarinet.

Her. 2/16/37
Amazing Sound

Some years ago a clarinetist demonstrated for me one corresponding roughly to those in use in Mozart's time, and a more piteous array of gasps and wheezes emitted by the instrument could hardly be imagined; we were both astonished that an instrumentalist could have negotiated the concerto at all. Significantly enough, however, Mozart did not include a cadenza in this work; the one in the slow movement yesterday was supplied—and very effectively—by Mr. Cioffi himself.

Be that as it may, the instrument today fulfills every promise Mozart may have had for it and, indeed, makes what must have been formidable problems for the instrumentalist of Mozart's time seem breathlessly easy. In any case, they certainly were in Mr. Cioffi's performance of the work. He commands a wide variety of tonal coloration, of subtle changes in vibrato and fingers of astonishing fleetness. His approach is exceedingly musical as well, and he phrased the succession of melodies with a deep sense of the lyrical. Mr. Munch, virtually without rival as an accompanying conductor, attained a marvelous balance throughout, giving the work a transparency and yet a warm, almost romantic glow to the textures of this superb work. Mr. Cioffi a man of the most modest bearing was called back to the stage four times.

The Last Word

It would seem to me that a case could be made out that Strauss' "Ein Heldenleben" is the funniest work, both in conception and execution, in all music. From the moment the hero strides pompously onto the scene like some monumental blend of Napoleon and Hitler, this autobiographical piece springs one joke after another. The hero, of course, is Strauss himself, his eye dropped in a sly wink, his tongue in his cheek, but nonetheless deadly serious in his intent to slay the booby all around him in the safe, unlibelous fabric of music.

He shows us his "helpmate" in action, as she chatters now sensibly, now incomprehensibly,

but always shrilly in the solo violin while the poor hero gruffly responds in monosyllabic periods—and the "helpmate" always has the last word. Then he tears into his enemies and critics in a battle of titanic ferocity, in which he employs every devilish weapon to annihilate his adversaries, who end up in a shambles known nowhere save on the deck of a pirate ship.

There ensues a proud catalogue of the hero's achievements, among them "Don Quixote," "Also Sprach Zarathustra," "Death and Transfiguration" and a host of other of the hero's accomplishments. And finally, after a suitably sad and noble meditation on the loss to the world the death of the hero will be, he passes on to glory, 104 musicians providing an accompaniment that would seem to be capable of re-awakening the limp hero.

It is wonderful stuff, at once brash and sly, vindictive and cruel, but endlessly funny and endlessly musical, as well. This was the first time Mr. Munch has conducted the work here and he hurled himself into it with all the tempestuous vigor of the hero himself, providing, as a consequence, a striking musical experience . . . perhaps a little too striking at times for the benefit of an utterly clean performance.

Igor Markevitch returns next Friday to do a program offering Bach's "Ricercar," Schubert's Symphony No. 3 in D, Strauss' "Till Eulenspiegel" and Moussorgsky's "Picture at an Exhibition."

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 22, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 23, at 8:30 o'clock

IGOR MARKEVITCH, *Conductor*

BACH Ricercar (Six Part Fugue) from the "Musical Offering"
(Arranged for Orchestra by Igor Markevitch)
(First performance at these concerts)

SCHUBERT Symphony No. 3, in D major
I. Adagio maestoso; Allegro con brio
II. Allegretto
III. Menuetto
IV. Presto: Vivace
(First performance at these concerts)

STRAUSS Till Eulenspiegel's Merry Pranks, After the Old-fashioned,
Roguish Manner — in Rondo form, *Op. 28*

INTERMISSION

MOUSSORGSKY "Pictures at an Exhibition," Pianoforte Pieces
(Arranged for Orchestra by Maurice Ravel)
Promenade — Gnomus — Promenade — Il vecchio Castello — Tuileries —
Bydlo — Promenade — Ballet of Chicks in their Shells — Samuel
Goldenburg and Schmuyle — Limoges: The Marketplace — Catacombs
(Con mortuis in lingua mortua) — The Hut on Fowls' Legs — The
Great Gate of Kiev.

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IGOR MARKEVITCH

Igor Markevitch was born in Kiev, July 27, 1912. Two years later, as the War impended, he was taken by his family to Vevey, in Switzerland. There his remarkable precocity came to the attention of Alfred Cortot, who gave him his first systematic musical instruction. At 14 he went to Paris to study harmony and counterpoint with Nadia Boulanger. Serge Diaghilev was struck by his compositions and arranged a recital to make known his "discovery" to the world. He commissioned a ballet by him on Andersen's fairy tale, *The Emperor's New Clothes*. Diaghilev died before the commission could be fulfilled.

Markevitch composed many works, notably a Cantata on a poem by Jean Cocteau, *Hymnes* for orchestra, a Psalm for orchestra and soprano voice, a Piano Concerto, two ballets, *Rébus* and *Icare*, and a large scale cantata, *Paradis Perdu* (a setting of the third canto from Milton's *Paradise Lost*). These works, written in the 1930's, became the occasion of considerable excitement in the world of contemporary music, particularly in Paris, and received voluminous attention in the press. All this did not particularly touch him. As an artist Markevitch was direct, industrious, abstract in inclination. Interest in his music extended to Boston, where the Suite from his *Rébus* was performed by this orchestra under Serge Koussevitzky on April 21, 1933, and his *Introduction and Hymn* on December 15 of the season following. Notable among the later works of Markevitch is the Cantata, *Lorenzo il Magnifico*, 1941.

His conducting career began at an early age with Hermann Scherchen as teacher. It was at 18 that he first conducted the Concertgebouw Orchestra of Amsterdam. In 1944, after the liberation of Florence, Igor Markevitch was put at

the head of the Orchestra of the *Magio Musicale* by the Allies. Since the end of the War he has been guest conductor of the principal orchestras in Europe, the opera in Vienna, London, and Naples, and he has made tours of South America and Asia (Israel Philharmonic). He also conducts regularly at the various festivals which now flourish in Europe: Salzburg, Lucerne, Vienna, Holland, Strasbourg, Paris, Toulouse, Besançon, Berlin. In Salzburg every summer, he holds master classes in conducting at the Mozarteum. He conducted for the first time in the United States as guest at the Boston Symphony concerts of March 18, 1955. He made his first appearance in New York City on January 4th of this year, conducting the Symphony of the Air.

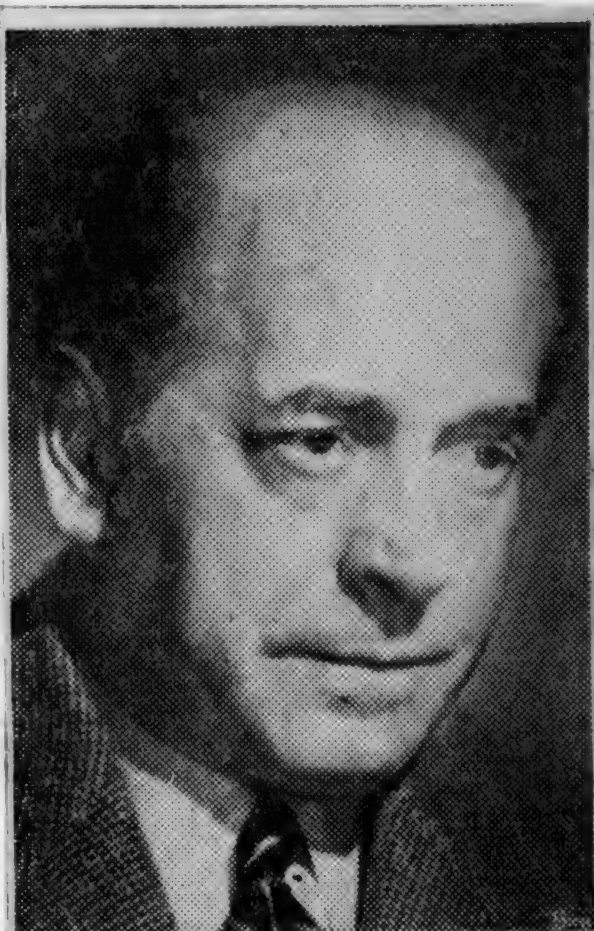
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EUGENE ORMANDY

Eugene Ormandy will conduct the Boston Symphony Orchestra for the first time when he appears as guest at the concerts of next Friday and Saturday. In the same week Dr. Munch will conduct the concerts of the Philadelphia Orchestra in its own city.

Dr. Ormandy is remembered here by visits of his orchestra on three previous occasions—1938, 1953, 1954. Born in Budapest as Jeno Ormandy Blau, November 18, 1899, he was first known as a violin prodigy. His principal master was Jeno Hubay. Ormandy came to America in 1921 and found employment in the Capitol Theatre in New York City at a time when orchestras accompanied the silent films. He came to be the conductor of that orchestra and was soon filling engagements as guest conductor of the summer concerts in New York (Lewisohn Stadium) and Philadelphia (Robin Hood Dell). He was conductor of the Minneapolis Symphony Orchestra from 1931 to 1936 and was then appointed assistant to Leopold Stokowski in Philadelphia. He became conductor of the Philadelphia Orchestra when Stokowski retired in 1938, the distinguished position he has held ever since.

Those who will conduct the Boston Symphony Orchestra as guests during the remainder of the season are Jean Martinon, who, coming from France, will conduct on March 29, 30, 31, April 2 (making his American debut) and Pierre Monteux, April 12, 13.



Bob Barrett

Eugene Ormandy will be guest conductor of the Boston Symphony Orchestra for its concerts Friday afternoon and Saturday evening, March 1 and 2. *Monitor 2/23/57*

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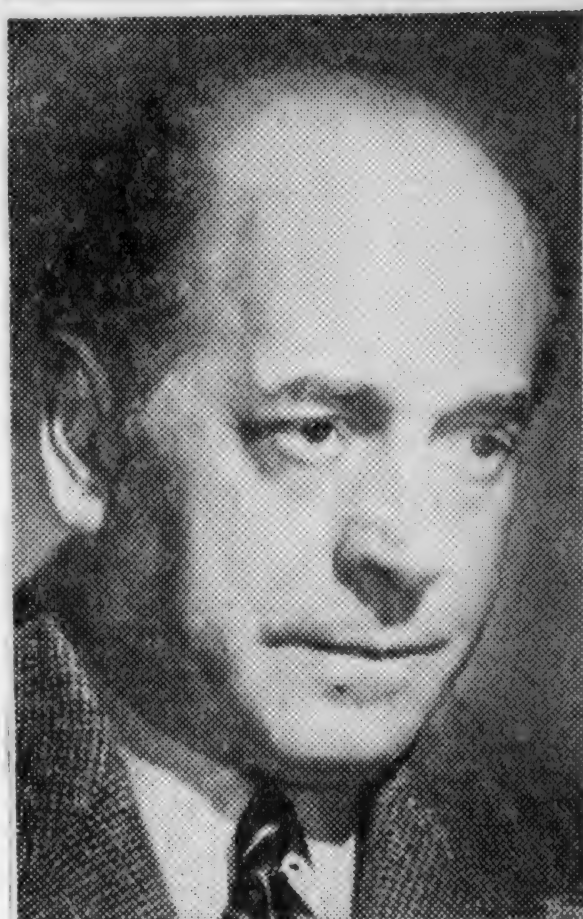
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Jac Guy

CSM 2-14-57
Igor Markevitch will be guest conductor of the Boston Symphony Orchestra on Friday afternoon and Saturday evening.

Igor Markevitch

Probes Musical Problems

CSM 2-14-57
By Harold Rogers

Igor Markevitch is a man with a legato mind. That is to say, his manner of thought, speech, and action runs counter to the staccato tempo of our times.

Through his questing intellect, probing logically for the basic cause of many musical problems, he has found some arresting answers. In recent years, for example, he noticed that few of the orchestras he has conducted have been able to play a true legato—a smooth and sustained musical phrase. His reasons for this deficiency make sense.

"One cannot play legato without thinking legato," he explained yesterday afternoon. (He flew into Boston from San Francisco yesterday morning in time to conduct the Boston Symphony in rehearsal.) "Unless a musician can think consecutively, without permitting his mind to wander, he will not be able to play a true legato. But few musicians nowadays can do this, because they are distracted by the confusion of our times."

He was especially happy, he said, with the string section of the Boston Symphony, which he considers one of the finest. He places the Boston Symphony strings on a par with those of the Berlin Philharmonic, and he derives deep satisfaction from the legato these orchestras achieve.

These two ensembles, he explained, have a 75-year history, a long-standing tradition that enables them to remain aloof from many of the disturbances most other orchestras face. The musicians of the Boston and the Berlin groups have a sense of security and of continuity that permits them to play without undue preoccupation. And this is why they can still play legato.

Another example of Mr. Markevitch's legato thinking is to be found in some of the

events leading up to his arrangement of Bach's Musical Offering, the six-part fugue of which he will introduce at the Boston Symphony concerts Friday afternoon and Saturday evening.

During the war while he was conductor of the orchestra in Florence, he began to wonder why 16 violins playing together did not make 16 times as much sound as one violin. Then he reasoned that one pebble, if dropped in a pond, would produce an unbroken set of concentric rings, but that if two pebbles were dropped side by side, the two sets of rings would interfere with each other, or even cancel each other.

One day at a rehearsal he decided to experiment by scattering his violins throughout the hall—some widely spaced on stage, the others in the auditorium. The effect, he said, was surprising. There was a great gain in volume.

A few years ago, then, when he began work on his orchestration of the Musical Offering, he decided to make use of these findings. He wanted to keep the number of musicians small, somewhat in the manner of the Brandenburg Concertos, because he wanted his arrangement to be in the true spirit of Bach. Yet he also wanted the rich sonorities of a modern orchestra.

He decided to make his arrangement for three small orchestras, the total number of players not exceeding 42. These three orchestras are spread out over the stage so that each instrument will be able to function at its maximum of efficiency. He feels that the listeners this weekend will be surprised to find so much sound coming from only 42 players.

Last summer Mr. Markevitch conducted at Hollywood Bowl, at Ravinia in Chicago, and at Robin Hood Dell in Philadel-



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Last summer Mr. Markevitch conducted at Hollywood Bowl, at Ravinia in Chicago, and at Robin Hood Dell in Philadel-

phia. He is impressed by the American summer music festivals — by their availability to thousands on a low-cost basis. He hopes that someday the same opportunities will be made to the public in Europe. At the present time, however, European music festivals function for the privileged few who can afford to pay high prices.

Mr. Markevitch feels that today no conductor can be fully prepared for his profession without having conducted in the United States. Much can be learned from American orchestras, he said. He has been impressed by the ability of Americans to prepare concerts with fewer rehearsals, often with but one.

Although as yet he has not accepted a permanent post, he said he would consider any opening that offered an opportunity to build something worthwhile. One has the feeling that with Mr. Markevitch's legato thinking, whatever he builds will be firmly grounded and architecturally sound.

Symphony Concert

The Boston Symphony orchestra, Igor Markevitch conducting, gave the 16th program of the 76th season in Symphony Hall yesterday afternoon, performing the following program:
Ricercar, from "Musical Offering" Bach-Markevitch
Symphony No 3 in D.....Schubert
Til Eulenspiegel.....Strauss
Pictures at an Exhibition..Moussorgsky

By RUDOLPH ELIE

If it may be said that Igor Markevitch made a stunning success conducting this orchestra two seasons ago, his return yesterday was the occasion of a triumph few guest conductors have ever attained in this city. He was truly marvelous.

A tall, very slim man in his middle forties, Mr. Markevitch conducts with a sensitivity extraordinary in its capacity to touch every technical and musical detail. With his right hand he marks the tempo with a fluency and an airy, graceful pattern that somehow choreographs the music he plays, yet he is capable of enormous vigor in the marking of an entrance or a release. Meanwhile, with his left, in gestures of the most expressive character, he signals the nuance and the phrasing, cueing, all the while, the musician's entrances with astonishing exactitude, and astonishing ensemble as well.

Great Precision

He thus mingles great precision with delicacy, great expressivity with exactitude and great emotional power with the utmost musicality of utterance. And to add to his gifts, he has a personality radiating the most charming modesty. Indeed, I am almost tempted to use the word "sweet" in connection with him for his bearing on the stage as he accepted the applause was winning beyond description.

And how he made this orchestra play! This is by no means to suggest it leans on its oars for Mr. Munch: on the contrary. Yet there is no denying that there is something electric about the presence of a new personality, especially one with such incredible orchestral technique and such a re-creative force and the orchestra rose to the occasion to give a truly memorable performance from beginning to end.

The beginning, incidentally, was of special interest, since it offered the great Ricercar of Bach's Musical Offering in Mr. Markevitch's own transcription for strings and woodwinds. He deployed the musicians in groups of six, the high strings in each case being reinforced by the low. The result, as this magnificent work disclosed itself, was one of utter unanimity, tonal balance and contrapuntal clarity. For the ensuing Schubert, receiving, like the Bach, its first performance at these concerts, the orchestra resumed its normal seating.

The symphony, as it turned out, is of little consequence but it is charming and grateful, especially so in its two delicious inner movements. Mr. Markevitch did it with the most becoming simplicity, giving it a happy radiance of character that was beautiful to hear.

He followed this with two of the finest and most exciting performances of the standard repertoire pieces "Til Eulenspiegel" and "Pictures at an Exhibition" I have ever heard. As indicated above, the orchestra played magnificently throughout, but in these two I could not but wonder at the extraordinary attainment of the percussion section. One would be hard put, I think, to match anywhere in the world the talents of the five young men making up the percussion, or match its truly formidable effectiveness as a section.

All in all, then, this was another high water mark in the season, and it was more than evident the audience was fully aware of it. It will be interesting indeed to have Eugene Ormandy as guest conductor next week in a program of Schuman, Hindemith and Brahms. Meanwhile, Mr. Munch goes to Philadelphia to lead that orchestra in as happy an exchange as could be imagined.

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By Harold Rogers

Igor Markevitch has now scored his second great triumph in Boston. Two years ago he made his American debut in Symphony Hall, leaving his listeners in a state of heady exhilaration after a stunning reading of Stravinsky's "Le sacre du printemps." Yesterday afternoon he gained the same effect with Moussorgsky's "Pictures at an Exhibition." Bostonians know how to give a special ovation to a special artist, and Mr. Markevitch has won this ovation twice in a row.

The remarkable feature of his conducting is his ability to appeal as much to the intelligence as to the emotions. This is because he himself maintains a sensitive balance between his head and his heart.

Some conductors, of course, are purely cerebral, and they have no difficulty in putting their listeners to sleep. Others,

on the contrary, infuse the music with a kind of animal electricity that leaves listeners excited but unenlightened.

Mr Markevitch is one of those rare individuals who subjects the emotional message of the music to control of an ordered intellect, thus gaining an even greater impact. Thus his listeners are both exhilarated and elevated.

He opened with his own arrangement of the six-part fugue from Bach's "Musical Offering," a superb piece of music in which Bach's logic is enhanced by Markevitch's logic for a convincing statement of majesty. It had that transcendent quality that leaves the listener less earth-bound, even offering an occasional glimpse into the infinite. Mr. Markevitch has arranged the entire work, and Angel Records will release his recording next month.

Although the Boston Symphony has played the complete "Musical Offering" at Tanglewood in an arrangement by Oubradous, this was the first time any portion of it was heard at the Symphony Hall concerts. The surprising thing about Mr. Markevitch's program is that Schubert's Symphony No. 3 in D major, which came after the Bach, had its first performance at these concerts yesterday. It hardly seems possible that a symphony by Schubert could have been overlooked all these years.

The Schubert Third bears about the same relation to his

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Great G major Symphony as does Mozart's No. 40 to the final great trilogy. An apt nickname for the Schubert Third would be "Sunshine," for it is summery from first to last with cloudless skies. Mr. Markevitch almost appeared to stand aside and let the radiant Schubertian melodies sing themselves. He used a reduced orchestra and achieved a delicate lightness.

In Richard Strauss's "Till Eulenspiegel's Merry Pranks" Mr. Markevitch showed us that phase of his talent where he seems to conduct with every fiber of his being. The orchestra somehow appears to be an extension of himself. Again and again one had the illusion that the music emanates from him. This would not be possible if he weren't able to concentrate his mental and physical forces to the desired effect. His mental focus becomes our mental focus, and in this phenomenon we find the secret of great music-making.

His achievements in the Strauss were underlined and amplified in the Moussorgsky "Pictures," so brilliantly orchestrated by Ravel. It is a virtuoso arrangement for a virtuoso orchestra, and only a conductor of versatility can manage the panoramic sweep of these moods. When we reached the Great Gate at Kiev, did ever a gate swing open with such thunderous pomp and victory?

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Markevitch Guest Conductor

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight, the 16th program in the Friday-Saturday series. Igor Markevitch, as guest, conducted the following program: Bach: Ricercar (Fugue in Six Voices) from the "Musical Offering" (arranged for orchestra by Igor Markevitch); first performance at these concerts); Schubert: Symphony No. 3, in D major (first performance at these concerts); Strauss: "Till Eulenspiegel"; Moussorgsky: "Pictures at an Exhibition" (arranged for orchestra by Ravel).

By CYRUS DURGIN

Igor Markevitch has returned as guest conductor of the Boston Symphony Orchestra, this week. Yesterday he deepened and intensified the impression he had made upon this city at his first visit in 1955. Indeed let us say in so many words: Markevitch is among the greatest conductors of the world today. That was what some of us felt two years ago, but one program and an urge to conservatism made the statement seem hasty at that time. Meanwhile Markevitch has shown his prowess in a wide variety of recordings.

As I remember it was Richard Strauss who said that the man who composed "Tristan and Isolde" may have had a heart on fire, but his brain was cold as ice. Markevitch must have an icy brain, for while the intensity of his conducting is very high, the loudest, the fastest and the most emotional pages of any work are as firmly under technical control as all the rest. Just as there can be no great conducting without high imagination and emotional ardor, so there can be none without that complete technical and intellectual grasp. With Markevitch every aspect of conducting is possessed completely.

His sense of taste and his recognition of style are exceptional. They were delightfully perceptible in every measure during yesterday afternoon, and the not least manifestation of them came in the mighty "Great Gate of Kiev" of the Moussorgsky-Ravel "Pictures at an Exhibition." The episode must be loud, clangorous, imposing—and it was, but never was there a trace of excess; the last, tremendous chord was not a straining for every ounce of volume obtainable, it was simply a satisfying fortissimo.

Markevitch's taste resulted in a marvelous orchestral arrangement of the fugue from Bach's "Musical Offering." There were just four woodwinds to reinforce the three different-sized groups of strings. This made for a proper "Bach sound," as the conductor said he wanted; there was just the right weight to make the voices sound in proportion, all was perfectly clear, but never, never dry or dull. This sample makes me want to hear the Markevitch arrangement of the entire "Musical Offering," which he has recorded.

Thanks to our guest, we at last have heard Schubert's Third Symphony at these concerts. (That leaves but one more to introduce to the repertory, the First, if you reckon that Schubert wrote eight symphonies and not nine!). The Third is a small work, but no miniature, and while it is not in a class with the "Unfinished" and "Great" C major—or even the "Tragic" and the Fifth, for that matter, it is individual. Indeed, it is melodically very Schubertian, unmistakably from that composer and none other. Why it has not been played before by the Boston Symphony we can only guess. The work deserves its place in the active repertory. *Altogether 2/12/38*

Markevitch's reading of "Till Eulenspiegel" was the best that I ever have heard—and these ears have come across some splendid performances of the rondo. It was amazingly clear and faultlessly proportioned—if you discount a momentary covering by the snare drum, an imbalance which the conductor also called for in "Pictures at an Exhibition." Markevitch brought out more detail in "Till" than I ever noticed before, and all with telling effect. There was more variation of tempo, too, but all fitted into the long pattern of "Till." Some pages he took rather slower than usual, others a trifle faster, something also observable in Moussorgsky-Ravel, but quite justifiable, since two conductors almost never feel alike about a tempo. *Small*

The Boston Symphony responded magnificently to the wishes of its guest leader, and all through the concert the playing was of great brilliance and virtuosity. At the end, Markevitch was cheered and applauded for minutes on end. He merited every last decibel.

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RICERCAR (SIX-PART FUGUE) FROM THE
"MUSICAL OFFERING"

By JOHANN SEBASTIAN BACH

Born in Eisenach on March 21, 1685; died in Leipzig, July 28, 1750

Bach composed his *Musikalisches Opfer* in 1747 and presented it engraved to the King of Prussia with a suitable dedication on July 7 of that year.

The *Musical Offering* consists of thirteen contrapuntal numbers upon a theme provided by Frederick the Great: two ricercari, one in 3 and one in 6 voices; 10 canons and a trio sonata. The first five canons are labeled "*Super Thema Regium*," and the second five, more elaborate, "*Thematis Regii Elaborationes Canonicae*."

The *Musical Offering* is a theoretical work giving only an occasional indication of specific instruments. Igor Markevitch has made a realization of the complete work, which was published in 1952. The instrumentation of this, the second ricercar, of course involves the setting forth of the six parts with clarity and proper balance. He has achieved this by dividing his forces into three orchestras, the first and second consisting of string choirs, the third of solo instruments as follows: violin, viola, cello, flute, oboe, English horn, and bassoon. He does not use a keyboard instrument.

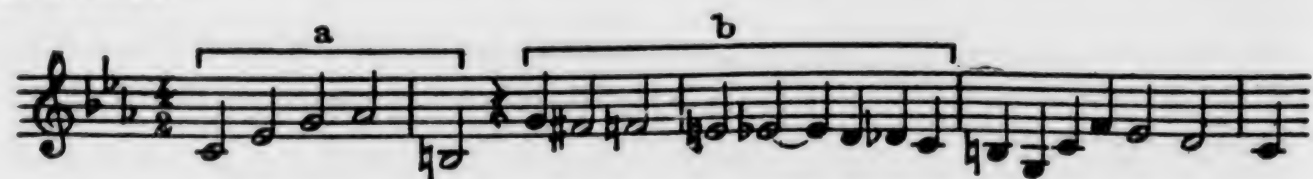
The complete *Musical Offering* was performed at the Berkshire Festival under the direction of Charles Munch on July 5, 1952, when the instrumentation by F. Oubradous was used.

THE *Musical Offering* is based throughout on the theme which was given to Bach by the Prussian Monarch. The general structure shows an assembled symmetry, as follows:

- I. Ricercar a 3
- II. Five canons
- III. Sonata a 3
- IV. Five canons
- V. Ricercar a 6

The ricercar was a term no longer in general use in Bach's time, but common in the seventeenth century. The form grew from the instrumental imitation of the polyphonic style of the vocal motets. *Ricercare* means to search — as if the performer were trying out his instrument. The ricercar consisted of several sections, in which the main theme was varied. The more elaborate fugal manipulations were to come later.

The prevailing theme appears as the subject of the six-part ricercar as follows:



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The structure of the fugue is considerably more involved than that of the three-part ricercar. Hans David* in his book on this subject explains that: "The Royal theme is used almost exactly in its original shape; however, the isolated pair of eighth-notes in the concluding passage is eliminated: Of the three melodic elements contained in the theme, only the first (a) and second (b) are elaborated upon in this fugue. Of the first, furthermore, only the opening triad is employed. The second, the chromatic descent, is used in two forms, neither of which refers to the diminution included in the theme itself. Thus the thematic material is reduced here to a minimum of essential forms, in contrast to the Three-Part Ricercar, where all elements of the theme are subject to contrapuntal elaboration.

"Evidently," writes David, "Bach intended to make this fugue a masterpiece in every respect; and it is, in fact, one of his greatest works. Its contrapuntal intensity, its beauty of sound, its depth of expression stand out even among the representative creations of Bach's last period, and its structure is a perfect example of monumental conception and impeccable delivery."

What instruments may Bach have had in mind in working out his

* J. S. Bach's *Musical Offering*, History, Interpretation, and Analysis, by Hans Theodore David (G. Schirmer, Inc., New York, 1945).

Musical Offering? An examination of the surviving manuscripts and the first engraving for the monarch himself give no positive clues. The Sonata is indicated as for flute, violin, and figured bass, in the tradition of the trio sonata. The mirror canon has the same indication and the Canon at the Unison calls for two violins. The opening Ricercar is written on two staves as for a keyboard, a natural following through of Bach's session with Frederick, and his fugal improvisation of which the engraved fugue may be the result. The six-part ricercar was also first written for a single keyboard player (the only surviving original holograph is this fugue, in this form), but as Frederick received the engraved score it was laid out on six staves in convenient form for the ensemble performance to which it is unquestionably better suited. Arrangements have been made of this ricercar for strings only. The answer to such problems lies in the phrase common to many earlier German publications: "*Auf allerlei Instrumenten lieblich zu spielen*" ("suitable for playing on all kinds of instruments"), and the similar direction on Gabrieli's *Fiori musicale*: "*da sonare con ogni sorte di stromenti, da taste ed altri*" ("to be played on all sorts of instruments, keyboard or otherwise"). Bach accepted the latitude of an entirely casual tradition.

Mr. Markevitch regards the *Ricercar a sei voci* as "the last word of contrapuntal experience and a summit of the art, one of the most beautiful and at the same time one of the strictest fugues ever written by Bach." He thus describes his treatment of the whole: "In scoring the work my first duty was to delve into and to absorb as faithfully as possible Bach's own sonorities. Therefore I restricted myself to strings, four woodwinds (and harpsichord for the Sonata), 42 players in all. This combination is used in a special manner: they are divided into three independent small orchestras and the instruments are treated like the stops of an organ. For acoustical reasons only recently discovered, this arrangement allows for a very subtle distribution of the different instrumental lines. As the scoring has been done with the most careful consideration, it is important to adhere strictly to the prescribed numbers and distribution of the orchestra. By way of reaction against the subjectivity of 19th-century editors, one is nowadays often too reluctant in indicating expression marks in Bach's texts. To me this seems contrary to the spirit of the composer who advised that 'the phrasing of each voice should be lively and interesting.' I have therefore taken the liberty of suggesting the nuances necessary for making alive the magnificent musical texture of this work which, except for the sonata, has been notated by Bach only as a theoretical display of contrapuntal art. For the rest, one should observe the strange result of Bach's ingenious combinations when in one and the same canon the subject is presented in the excited, capricious and elegant manner of a French Overture and simultaneously its augmented inversion conveys an atmosphere typical of the laments of his Passions. Here we have perhaps one of the most remarkable features of the proficiency that has gone into *The Musical Offering*: each single counterpoint is distinguished by its own particular kind of expression. Doubtless this is one of the chief reasons why this unique work so strongly attracts us.

"My work is dedicated to Nadia Boulanger who helped me a great deal with her precious advice."

AN OFFERING TO A KING

PRINTED on a separate page of the King's dedication copy of Bach's *Musical Offering*, and included in the general first edition, was the following acrostic, the initial letters of each word spelling RICERCAR:

Regis Iuslu Cantio El Reliqua Canonica Arte Refohula.

(At the King's Command, the Song and the Remainder
Resolved with Canonic Art.)

About one incident in Bach's life there have come down to us two detailed accounts. The reason is that a king was involved. Carl Philipp Emanuel Bach, having entered the service of Frederick the Great in 1740, continually spoke of his father's extraordinary abilities at fugal improvisation until the King, his curiosity aroused, commanded the presence of the Leipzig cantor. Bach accordingly visited Potsdam in May, 1847, three years before his death. Wilhelm Friedemann Bach,

who accompanied his father on this journey, later told the story to Johann Nicolaus Forkel, who related it in his biography. "One evening," according to this version, "just as the King was getting his flute ready and his musicians were assembled, an officer brought in the list of the strangers who had arrived. With his flute in his hand he ran over the list, but immediately turned to the assembled musicians, and said, with a kind of agitation, 'Gentlemen, old Bach is come!' " "Old" Bach (as distinguished from his two sons) was not even given time "to change his travelling dress for a black chanter's gown." The *Spenerische Zeitung* on May 11 reported: "His August Majesty immediately gave orders that Bach be admitted, and went, at his entrance, to the so-called 'forte and piano,'* condescending also to play, in person and without preparation, a theme to be executed by Capellmeister Bach in a fugue. This was done so happily by the aforementioned Capellmeister that not only His Majesty was pleased to show his satisfaction thereat, but also all those present were seized with astonishment. Herr Bach has found the subject propounded to him so exceedingly beautiful that he intends to set it down on paper in a regular fugue and have it engraved in copper." The periodical did not mention an interesting incident which Wilhelm Friedemann told to Forkel: "The King admired the learned manner in which his subject was thus executed extempore; and, probably to see how far such art could be carried, expressed a wish to

* The still rudimentary hammer action pianoforte, then not yet in general use.

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hear a Fugue with six obligato parts. But as it is not every subject that is fit for such full harmony, Bach chose one himself, and immediately executed it to the astonishment of all present in the same magnificent and learned manner as he had done that of the King."

It is conjectured by those who have deeply studied and pondered the evidence that the three-part ricercar (or fugue), as engraved, impressed upon fine paper and presented to the Monarch in the *Musical Offering*, was no other than the fugue which Bach had first extemporized on Friedrich's theme; while the final six-part ricercar which concludes the work was the detailed realization of the task which the self-exacting Bach had been loath to extemporize on the King's workable but also rather lengthy theme.

In his dedicatory letter, the composer makes this clear: "To obey your Majesty's command was my most humble duty. I noticed very soon, however, that, for lack of necessary preparation, the execution of the task did not fare as well as such an excellent theme demanded. I resolved, therefore, and promptly pledged myself to work out this right Royal theme more fully, and then make it known to the world. This resolve has been carried out as well as possible, and it has none other than this irreproachable intent, to glorify, if only in a small point, the fame of a monarch whose greatness and power," etc., etc.

J. N. B.

SYMPHONY IN D MAJOR, NO. 3

By FRANZ SCHUBERT

Born in Liechtenthal, near Vienna, January 31, 1797;
died in Vienna, November 19, 1828

Schubert began his Third Symphony, according to a notation on his manuscript, May 24, 1815. It is further indicated that he resumed it and completed the first movement on July 11-12. The remaining movements were composed between July 15 and July 19. The first public performance occurred in Vienna by the *Gesellschaft der Musikfreunde* under Johann Herbeck, December 2, 1860, when only the finale was performed. The first complete performance was at a Crystal Palace concert in London, February 19, 1881, from manuscript, under the direction of August Manns. The score was published by Breitkopf and Härtel in 1884. It may well have been that a performance by the New York Philharmonic Symphony Society on November 6, 1930, under the direction of Erich Kleiber, was the first in the United States. The present performances are the first at these concerts.

The Symphony calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

IN THE summer of 1815, various things were happening in the city of Vienna. The most obvious was the Congress of Vienna with its banquets, balls, and parades on the Prater. In quieter quarters,

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unknown to Talleyrand, Metternich or the Czar Alexander, timeless music was being composed. Beethoven, in his third-story lodging on the *Seilerstätte*, overlooking the Glacis, was occupied with his two last cello sonatas (Op. 102) in July and early August. Franz Schubert, then still unknown to Beethoven and too timid to approach the older master, was living in his father's house in the *Himmelpfortgrund* (Saulengasse IX) and there finished in July his Third Symphony.

Few were aware that he was busily covering music paper with notes through the year — why should Vienna at large notice the efforts of a boy of eighteen, not long out of school, trying to earn a living by teaching? There were those who knew him and enjoyed his music — a group of poets, painters, musicians, a sort of enlightened bourgeoisie, who would gather at the house of one or another of their circle and make music — music that Schubert was tireless in providing for them. He furnished in the year 1815 more than a hundred songs, including *Der Erlkönig*, *Die Heidenröslein* and *Die Nonne*. He wrote the little Mass in G in the spring, completed his Second Symphony in B-flat in March, and followed this by his Third Symphony in the summer months.

Many of the songs, those fragments of his diary which have been preserved, and the testimony of his friends, reveal a very romantic young man. He wrote in his diary in the next year: "Happy is the man who finds a true friend. Happier still is the man who finds a true friend in his wife." He was in love. The girl was Therese Gröb, the daughter of a widow who ran a small silk factory near Liechtenthal. "She was no beauty," wrote Schubert's friend Anton Holzapfel, "but well-shaped, fairly buxom, with a fresh, childlike, round face, and a fine soprano voice extending to D in alt." This last point was significant. Theresa sang the soprano part in his Mass in B-flat at the Liechtenthal church, probably also his songs. He may have made no declaration. His music brought him no money and he was in no position to support a wife. He seems to have resigned himself to bachelorhood.

Schubert wrote his first six symphonies between the ages of fifteen and twenty-one. Like his songs, piano, or chamber works, he intended

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them for immediate, friendly performance. The First Symphony he wrote for the Imperial Konvikt School where, as a choir boy, he was a scholar until his voice changed. The school orchestra, in which he played violin or viola, according to needs, undoubtedly performed the First Symphony and later ones as well. A private music-making group of Schubert's friends frequently met to try out symphonies, and Schubert's must have been found eminently suitable, for they were tailored for modest forces and made no unreasonable demands on average skills. Symphonies by Haydn, Mozart, and Beethoven's first two were their staple, together with contemporary works which were read over at their sessions. If Schubert had heard Beethoven's Third, Fifth or Seventh Symphonies, which is possible, he was not moved to advance in their "new paths"; such music would surely have thrown the amateur society into confusion.

No publisher would have given Schubert's symphonies a second glance. After his death, his brother Ferdinand offered them (in 1835) together with other works "to theatre managements and musicians" for performance "at moderate fees." In 1839, Ferdinand offered in the columns of Schumann's *Neue Zeitschrift für Musik* a still larger assortment, hoping for inquiries concerning this or that for publication. Schumann, who did more than any other to awaken Europe to the beauty of Schubert's music, apparently had no key to the stony hearts of publishers. It was not until 1884, a full half-century after Schubert's death, that the first four symphonies found publication by Breitkopf and Härtel. The sin of indifference should not be laid at the door of publishers only. It is hard now to understand the assumption that as boyhood works these symphonies were not worth investigating. Even in the ensuing years, orchestras have not been too quick to discover and reveal their simple but disarming charms.

The record has it that the Third, like most of Schubert's symphonies, lay quite untouched for many years. At a concert of "Symphonic fragments" in 1860 by the *Gesellschaft der Musikfreunde*, to which he had belonged, movements from several of his symphonies were dusted off by Johann Herbeck: the first two movements of the Fourth ("Tragic"), the scherzo of the Sixth, and the finale of the Third. Why Herbeck chose this particular composite does not appear. The complete Symphony in D major was performed in London in 1881 and the score published three years later, sixty-nine years after its composition. This was the first publication of his symphonies and included the first

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four. When the New York Philharmonic-Symphony Society performed the Third under Erich Kleiber on November 6, 1930, Lawrence Gilman wrote for the program: "We have been unable to find any record of an American performance of this Symphony; but since the score has been available for almost half a century, it would be rash to conclude that the present performance is the first in the United States, or even the first in New York." This statement still stands uncorrected. The Chicago Orchestra's list of works performed makes no mention of the First Symphony, the Third, or even the Fourth! The lists of the Boston Symphony Orchestra show no performance of the First and none of the Sixth since 1886.* It is a commentary on the availability of music in 1957 that all of the symphonies are circulated in miniature scores, that there are from two to twenty-four different phonograph recordings of each of the eight symphonies.

* The performances of each of the earlier symphonies by the Boston Symphony Orchestra are as follows: Symphony No. 2—1944, 1949, 1951 (3); Symphony No. 3—1957 (1); Symphony No. 4—1921, 1928, 1951 (3)—the andante alone was performed on three occasions in the eighties; Symphony No. 5—1883, 1908, 1925, 1928, 1948, 1952, 1955 (8); Symphony No. 6—1884, 1886 (2). Mr. Munch introduced the Fourth Symphony to Chicago audiences at Ravinia Park last Summer.

This most unpretentious of symphonies is designed for immediate pleasure. It is as transparent and unweighted with serious matters as the *Rosamunde* music and as much a spontaneous emanation of sociable Viennese *Gemütlichkeit* as the delicate *Ländler* which Schubert was always ready to provide when led to the piano at a "*Schubertiade*."

The first subject of the opening movement, a rhythmic figure on the tonic chord, has been compared to the corresponding subject in the great C major Symphony. Unlike the themes in the last symphony, the themes in this one are not intended for and do not receive extended development. The allegretto is a romance which moves lightly and unclouded; the third movement which according to convention the composer calls "*Menuetto*" is in effect a Schubertian *Ländler*, with a trio which grows from it in much the way that one section begets another in his piano waltzes. The finale is a swift presto in a winged 6-8 beat. Alfred Einstein calls it "the most charming movement," with a "buffo" flavor—an overture rather than a finale. It anticipates many later works; for example, the finale of the D minor String Quartet."



CHARLES MUNCH visits across the street Wednesday evening, when he conducts the Zimblar Sinfonietta in Jordan Hall in a new violin concerto by Ghedini. Joseph Silverstein, young violinist of the Boston Symphony, will be soloist.

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Seventeenth Program

FRIDAY AFTERNOON, MARCH 1, at 2:15 o'clock

SATURDAY EVENING, MARCH 2, at 8:30 o'clock

EUGENE ORMANDY, *Conductor*

WILLIAM SCHUMAN "Credendum"
 I. Declaration (Moderato con fuoco)
 II. Chorale (Lento)
 III. Finale (Presto)
(First performance at these concerts)

HINDEMITH. Symphony, "Mathis der Maler" ("Matthias the Painter")
 Angelic Concert
 Entombment
 Temptation of St. Anthony

INTERMISSION

BRAHMS Symphony No. 2, in D major, *Op. 73*
 I. Allegro non troppo
 II. Adagio non troppo
 III. Allegretto grazioso, quasi andantino
 IV. Allegro con spirito



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EUGENE ORMANDY

EUGENE ORMANDY was born in Budapest, November 18, 1899. His parents discovered his musical aptitude when he was three-and-a-half and obtained for him an eighth-size violin. The record has it that he entered the Budapest Royal Academy at five, gave his first recital at seven, studied with Jeno Hubay from the age of nine, took his degree at fourteen. He first came to the United States in 1921, played in the orchestra of the Capitol Theatre in New York (in the days of silent films), became conductor of that orchestra, and after several engagements as guest conductor became the regular conductor of the Minneapolis Orchestra, remaining from 1931 to 1936. He was then engaged in Philadelphia as co-conductor with Leopold Stokowski. When Stokowski retired shortly afterwards, Ormandy took the position which he still notably holds.

Dr. Ormandy is remembered by his visits to Symphony Hall with his orchestra on three previous occasions — 1938, 1953, and 1954.

By Harold Rogers

This is the weekend when Charles Munch and Eugene Ormandy have traded podiums, with Dr. Munch holding forth in the Academy of Music with the Philadelphia Orchestra and Mr. Ormandy conducting in Symphony Hall with the Boston Symphony. As yet we know nothing of Dr. Munch's reception in Philadelphia, but we can report that Bostonians gave Mr. Ormandy an ovation yesterday afternoon punctuated with bravos. *CSM*

Both men have weighted their programs in favor of contemporary music, and both have offered premières in the respective cities. Dr. Munch is conducting the first Philadelphia performance of Roussel's Symphony No. 3, together with the Love Scene from Berlioz' "Romeo and Juliet," Ravel's "Tombeau de Couperin," and Honegger's Second Symphony.

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The Schuman "Credendum" is the first federal commission for an orchestral piece, having been ordered through the State Department for UNESCO. In one movement of three parts, it opens with a Declaration (Moderato con fuoco) that seems to epitomize Schuman's own uncompromising stand as a composer.

The opening is explosively affirmative; and with "Article of Faith" as a key (the work's subtitle) we can discern magnificent aspirations that transcend national borders and reach out to universal mankind. But this music also apparently represents the composer's belief in his right to say something and his right to say it as he feels it must be said—whether the sounds are pretty or not.

Thus in his Declaration we find great splashes of brass, supported with volleys of drums and bells. The wide-ranging melodies soar as if in a lofty vision. In the Chorale (Lento) of the second part the violins enter for the first time, and the mood changes to one of solemnity, like an aspiring prayer that waxes in fervor until it becomes impassioned. Here again the brass returns to lend its rockbound support.

The Finale (Presto) opens with a series of rapid figures that are tossed about from choir to choir, forming a background for an eloquent melody in the cellos. Toward the end the climax builds with a return to the granitic power of the opening Declaration. It may not be an

endearing piece of music, but it commands respect. It is convincing. How can it be otherwise when Mr. Schuman is convinced of his own integrity, and when Mr. Ormandy is convinced of Mr. Schuman's greatness?

Mr. Ormandy is a conductor with an amazing fund of energy, and if his readings are not always of the most sensitive, there are compensations to be found in his vigor, his forthright way of getting his dramatic effects. One has the feeling that he is at his best when standing before his own orchestra, which is only natural, but his performance with the Boston Symphony yesterday was eminently appealing. If he has not yet adjusted to our brasses (they were a bit rowdy in the Hindemith and the Brahms), this is understandable. In the Academy of Music Mr. Ormandy's brasses cannot overreach themselves so easily as our brasses can in the live acoustics of Symphony Hall.

Mr. Ormandy's readings for both Hindemith's "Mathis" and the Brahms Second were a bit terre-à-terre, but, as stated above, with vitalizing compensations. And his listeners, as also stated above, were quick to show their appreciation.

EUGENE ORMANDY

EUGENE ORMANDY was born in Budapest, November 18, 1899. His parents discovered his musical aptitude when he was three-and-a-half and obtained for him an eighth-size violin. The record has it that he entered the Budapest Royal Academy at five, gave his first recital at seven, studied with Jeno Hubay from the age of nine, took his degree at fourteen. He first came to the United States in 1921, played in the orchestra of the Capitol Theatre in New York (in the days of silent films), became conductor of that orchestra, and after several engagements as guest conductor became the regular conductor of the Minneapolis Orchestra, remaining from 1931 to 1936. He was then engaged in Philadelphia as co-conductor with Leopold Stokowski. When Stokowski retired shortly afterwards, Ormandy took the position which he still notably holds.

Dr. Ormandy is remembered by his visits to Symphony Hall with his orchestra on three previous occasions — 1938, 1953, and 1954.

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Ormandy Is Guest Conductor

THE BOSTON SYMPHONY ORCHESTRA played yesterday afternoon at Symphony Hall, and will repeat tonight, the 17th program of the Friday-Saturday series. Eugene Ormandy, as guest conductor, presented the following program: William Schumann: "Credendum" (first performance at these concerts); Hindemith: Symphony, "Matthias the Painter"; Brahms: Symphony No. 2, in D major.

By CYRUS DURGIN

For the second week in a row, we have enjoyed at the Boston Symphony concerts a guest conductor of great skill and distinguished personal qualities. Our guest of yesterday afternoon and tonight is Eugene Ormandy, conductor of the Philadelphia Orchestra. He and Charles Munch in a sense have "exchanged" orchestras, for while Ormandy is in Boston, Munch is in Philadelphia. An account of his work there will be found in an adjacent column of this page.

Mr. Ormandy's visit provides us with an object lesson in the supreme importance of a conductor—when both he and the orchestra are of very high excellence. We have heard Mr. Ormandy here four times previously, with his own splendid organization. They know him, they work hard for him, and the Philadelphians have their own characteristic timbre and style of playing. (It is deeper-toned and has more of what I call "an emotional ground-swell" than ours.)

But as guest conductor with our own orchestra, which we know so well (the personal quality of Ormandy's method, manner and taste is put into much sharper focus. What happens is that, because a great orchestra is extremely sensitive in its response, the authoritative conductor can in a very short time alter its sound and its manner of playing.

In just four rehearsals, Mr. Ormandy made the Boston Symphony partly into his own image. The strings, by his insistent direction, gave out with much more vibrato than usual. He mellowed the brass to some extent. The woodwinds he changed least of all, and they sounded their usual bright, crystal-clear selves. He moved the tympani from stage corner to stage middle at the back, thereby automatically decreasing their power to the degree he pre-

fers. He put the cellos at stage left front, and the violas just behind them.

The net result was a large and very rounded sonority, well-balanced but a little more dense than the resonance we know, and somewhat less bright. Yesterday the sound glowed, where under Munch it sparkles.

If my memory is as correct as I hope it is, Ormandy's performance of "Matthias the Painter" was the clearest, best-balanced I ever have heard. Not the most powerful or dramatic, but the finest in sound. The whole texture was extraordinarily clean.

The rhythm was firm and even, the dynamics carefully calculated from the merest whisper of a pianissimo to an imposing strength at the final chord.

The Inner Voices

I had expected Brahms to be, after the umpteenth hearing, tolerably interesting. What one heard was a fresh and different conception of the D major Symphony, one of prevailingly moderate tempo and dynamics, wherein every phrase "sang" gloriously. Ormandy worked hard to bring out salient "inner voices," never to the point of distortion but consistently to the point where the voices all could be heard against the others. This was a little like the Koussevitsky days.

There was some little trouble in the finale, with most of those off-the-main-beat chord entrances. Obviously this was a matter of relative unfamiliarity with each other's ways between conductor and players. Mr. Ormandy's gestures came down a trifle early. Probably his own musicians wait just a split second before they come in; the Boston Symphony, giving him the greatest attention, jumped in a hair too soon, and the metrical flow was momentarily upset. As a matter of record, both conductor and players had got used to each other by the last of those entrances, which was on the dot.

The finale went like a five-alarm fire, in pace and emotional ardor, and aroused the audience to shouts and cheers. Ormandy was called back to the stage several times, and for his own part, he singled out first horn James Stagliano for a solo bow. This was a first-rate ovation for our guest. We were all happy.

Of the new music, William Schuman's "Credendum," I can say only that it is very substantial and quite difficult, with a host of tricky cross-rhythms. The first movement, involving much percussion, is very loud, declamatory since it is subtitled "Declaration," and the dissonance is quite powerful. The chorale which forms the slow movement is melodically beautiful and almost romantic in its general cast, while the very fast finale is high-spirited and exciting. My first impression was very pleasant, but this is not the sort of music you make decisive pronouncements about upon first hearing. Let us listen to it again.

Next week Mr. Munch will return. He will conduct Tchaikovsky's Serenade for Strings; the Sixth Symphony by David Diamond (first performances anywhere), and the D minor Symphony of Cesar Franck.

Symphony Concert

The Boston Symphony orchestra, Eugene Ormandy conducting, gave the 17th concert of the 76th season in Symphony Hall yesterday afternoon. The program: Credendum, William Schumann; "Matthias der Maler", Hindemith; Symphony No. 2 in D, Op. 73, Brahms.

By RUDOLPH ELIE

Although I have always had a deep admiration for Eugene Ormandy, it was not until yesterday, when he exchanged pulpits with Charles Munch for two concerts, that I first began to sense the real measure of his attainment. It is almost transcendental, to say the least.

When he has appeared here with his own orchestra I have always withheld the final accolade, though why I don't know: he has just given me the impression of a man with great technical proficiency but wanting perhaps in forceful re-creative conviction. After his performance yesterday I have adjusted these impressions and, in fact, hurled them into the wastebasket for good.

First of All

There is, first of all, that supreme technical command of the orchestra. He does not use a stick, but he is the only stickless conductor I know who can make his intentions absolutely clear even in the most rapid passages. Yet he does not beat time with his right hand; on the contrary he will go on for bar after bar without indicating a down beat (though he certainly does when it is essential to an entrance).

What he seems to do instead, is beat the rhythm of a given phrase to the section or the instrumentalist involved and he does it in such a fashion as to release its melodic significance in an extraordinary way. He cues everything and everyone, and his manner of turning to face the different instrumental choirs draws particular attention to the moment, allowing the eye to help the ear in a singularly felicitous fashion.

Dark Nobility

With all this is a remarkable sense of nuance, of balance, of texture; he never covers an inner voice or conceals a significant passage in the general fabric. He is a master colorist in dynamics, too, controlling every level of dynamic expression with graceful and meaningful left hand. It is exceedingly interesting to watch him work although his gestures are seldom melodramatic. They can be when necessary, but there is an overall economy of means combined with a nearly hypnotic fluency of arms, hands and fingers that seem to be almost a part of the music itself.

As an interpretative artist, Mr. Ormandy yesterday can-

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celled out all previous impressions I may have had: he did the Hindemith with a dark nobility of spirit that was very impressive indeed, and his conception of the Brahms was perfectly beautiful from beginning to end. For its part, the Boston Symphony responded magnificently. Indeed, that conductor and orchestra, never having worked together before, could prepare this difficult program in but three rehearsals spells out the measure of both more strikingly than any words could.

To say the William Schuman's "Credendum" is difficult is toying with the truth. It must be one of the most technically complicated works the orchestra has tackled in some time, but it is well worth the effort. For Mr. Schuman has here come up with an important musical utterance. From its outburst of percussion and brass at the opening to its final peroration, it is a deeply felt work and one revealing, in its central section, a very effective melodic felicity. The work, only about 15 minutes long, is interesting and original. Its musical idiom is not aggressively dissonant (though there are many strange effects) nor is it design obscure. It appears, in short, to be written for a musical audience rather than a mutual admiration society of composers in the back room.

It may be added that Mr. Ormandy, who displayed a most grateful attitude on the stage (he was reluctant to take a bow without the orchestra sharing the applause), made a stunning personal success on this occasion, the Friday afternoon audience giving him an unusual ovation. Mr. Munch returns next week to give us Tchaikovsky's Serenade for Strings, David Diamond's Sixth Symphony and Franck's D minor Symphony.



EUGENE ORMANDY

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THE PHILADELPHIA ORCHESTRA

Dr. Munch on Podium

By MAX DE SCHAUENSEE

PHILADELPHIA, Mar. 1—An exchange that sent Eugene Ormandy to conduct the Boston Symphony in Massachusetts' capital, brought Charles Munch here today to lead the Philadelphia Orchestra for the first time.

The Friday afternoon audience, though depleted somewhat by the storm, nevertheless made it evident that Dr. Munch and his provocative all-French program were among the highlights of our local symphonic season. *State 3/2/57*

Munch is obviously an artist of the highest integrity and sincerity, and it was these qualities that had so direct an appeal for the listeners at the Academy of Music. The conductor was greeted with a great show of enthusiasm and was given a rousing ovation at the end of the program.

Great clarity of texture and a wonderfully well-disciplined precision are two of the Boston conductor's most striking qualities. Everything is sharply focused, cleanly etched with an amalgam that contains a hint of steel. You feel that nothing comes between Dr. Munch and the music; he is quite oblivious, once started, (and he is a quick beginner) of any surrounding influences.

A Pleasure to Hear

Today his program was an all-French one—music for which he is signally qualified. We are prone to encourage all-German and all-Russian programs in this city, but the music of France is a less common experience.

Excepting the "Fantastic Symphony," the music of Berlioz is not so often programmed here as it should be. Thus it was a pleasure to hear Munch's imaginative and sensitive performance of the exquisite "Romeo and Juliet" love-scene, that opened the program.

Honneger's Symphony No. 2, for strings, followed — a sombre, serious piece, for the most part darkly colored with its ever-questioning first movement. This tragic mood is sustained until the final blending of two themes in a great crescendo leads into a triumphant chorale on the brass, which is very exciting.

Munch's "Tombeau de Couperin," where Ravel extolled the glory of 18th century French music, was a string of clear-cut gems of the utmost transparency. The woodwinds surpassed themselves here, and John de Lancie, first oboe, was called upon for a solo bow.

The program ended with Philadelphia's first hearing of Albert Roussel's "Symphony No. 3 in G Minor." This proved an enormously vital and engaging work, striking for the meticulous finish characteristic of one of the most fastidious masters of French 20th century music.

There were several electrifying climaxes and the beautiful and remarkable adagio with its serene violin solo cast its spell over the audience.

It was a privilege to welcome Dr. Munch and the music of France, played with such enthusiasm by our great orchestra, to the Academy of Music.

Eugene Ormandy and Charles Munch "Swap Pulpits" as Guest Conductors

By CYRUS DURGIN

Eugene Ormandy and Charles Munch have "swapped pulpits" for a week. This afternoon and tomorrow night Mr. Ormandy will be guest conductor at Symphony Hall while Mr. Munch will be conducting at Philadelphia's Academy of Music.

It has been quite a week for the short, amiable Hungarian-born Ormandy, whose reddish-blond hair is thinner than it used to be. Monday he worked all day recording with his Philadelphia Orchestra. Tuesday he began rehearsals with the Boston Symphony. Wednesday he rehearsed an upcoming concert in Baltimore. Yesterday he was back in Symphony Hall, where he obligingly used part of a brief lunch hour between two rehearsal periods, to talk to this chronicler.

"To be guest conductor of the Boston Symphony," he smiled, "is like a dream coming true. For a long while I have wanted to be guest conductor, because I have known the orchestra and greatly admired it. What a great, great orchestra!"

Mr. Ormandy modestly did not say so, but we all may assume that Charles Munch is getting a kick out of working with the Philadelphia Orchestra, which also is a "great, great" symphonic organization.

Ormandy does not use a baton when he conducts, although formerly he did so. I was curious why he gave it up.

"There was a non-musical reason for that," said Ormandy. Before the last war, I had an accident while I was conducting. I made a sudden energetic gesture, and tore a ligament in my shoulder. In a second I could not even raise my right arm. Eventually I had to undergo a serious operation, and for a time I did not know whether I could conduct again. But you can imagine my joy when finally the doctor said:

"O, yes, you may conduct, but you must be very careful not to raise your arm too high, and you must not use a stick."

A Difficult Score

Mr. Ormandy has brought for this week's concerts what he describes as "an extremely difficult" modern score. It is the "Credendum," by William Schuman, an American composer, whom Ormandy much admires.

"It is so difficult that when I first conducted it not even the musicians—and they are real professionals—could make much of it in less than two rehearsals. At the third they began to question its value. At the fourth they became enthusiastic about it, and at the fifth they were wholeheartedly for the work. Now if professional musicians find a work that hard to absorb, it is evident that listeners must find it even more hard going, but I think you will like it.

"I do feel that American creative musicians are far ahead of their European colleagues," Ormandy stated with conviction. "When I was in Europe recently, I looked over a good number of new scores, about 30 of them. I accepted just three for performance. But just in a single day in New York I found three American works which interested me, and I took them immediately."

CREDENDUM

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Born in New York City, August 4, 1910

Credendum (Article of Faith) was composed in the summer of 1955. (At the end of the score the composer has inscribed "New Rochelle — Menemsha, June 20–September 6, 1955.") It was written by invitation of the United States National Commission for UNESCO through the State Department. It had its first performance by the Cincinnati Orchestra in its own city under the direction of Thor Johnson, November 4, 1955 at a special concert in honor of the Fifth National Conference of the Commission. This was the first Federal commission for an orchestral piece.

The score calls for 4 flutes interchangeable with 2 piccolos, 3 oboes and English horn, 3 clarinets, bass clarinet and E-flat clarinet, 3 bassoons and contra-bassoon, 6 horns, 4 trumpets, 3 trombones and 2 tubas, timpani, piano, xylophone, chimes, cymbals and suspended cymbal, tam-tam, steel plate, bass drum, snare drum, and strings.

WHEN *Credendum* was performed in Philadelphia, Mr. Schuman contributed the following for the program:

"The privilege of executing this commission I have regarded as a singular-honor. In addition to the title I have given the work, it is tempting, indeed, to write of my convictions concerning the work of UNESCO and the rôle of government in the arts. But prose encomiums, unless they are on a higher level than I have any right to suppose I could reach, are not only anticlimactic but, in the specific instance at hand, would shed little enlightenment on the music itself. In the brief statement that follows, I have therefore limited myself to descriptive matter concerning *Credendum*.

"The first movement, Declaration, is scored for wind instruments and percussion with the exception of occasional support from the string basses. As its title implies, the musical materials of this movement are 'oratorical' in nature.

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leads to the establishment of characteristic figures. Against these figures a long melody emerges in the 'celli, joined as it continues its course by the first violins. These two melodic lines together with the figures set against them lead to a return of the opening section. As the music gains momentum, a vigorous subject derived from the melody originally heard in the 'celli is announced and developed contrapuntally. A brief reference to music heard earlier in the movement leads ultimately to a return of the Chorale. In this movement, as in the first movement, percussion instruments have a prominent part and the timpani in particular have figures of thematic significance. The work ends with the music of the Declaration now paraphrased and leading to a peroration."

DR. MUNCH IN PHILADELPHIA

While Eugene Ormandy was conducting this Orchestra on Friday afternoon of last week, Charles Munch was conducting the Philadelphia Orchestra in its own city. For those who may not have seen the report of this event by Max de Schauensee, telegraphed to the *Boston Globe*, March 2, it is here reprinted, together with the other reviews in Philadelphia:

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EDWIN H. SCHLOSS—*The Philadelphia Inquirer*.

Presumably at the guest's request, the orchestra was arranged yesterday in the "string quartet" plan of seating, namely, with violins and violas on either side of the stage and cellos in front.

Tall, silver-thatched, and looking youthful for his 65 years, the visitor from New England (French born) proceeded to offer a program of music by four French composers.

New to the audience was Albert Roussel's Third Symphony, heard for the first time at these concerts. This turned out to be a highly listenable score, infectious rhythm, richly orchestrated, well endowed with easily assimilated melodic material.

It might, perhaps, be described as a product of French Romanticism rather delightfully inebriated by the Stravinskian influence that took Paris by storm circa 1930. Played with superb élan, it was greatly relished by the audience.

Yesterday's bill opened with a beautiful publication of the "Love Scene" from Berlioz's dramatic symphony, "Romeo and Juliet." A musical visualization of Shakespeare's famous "Balcony Scene," glamour steeped, it is among the loveliest works ever written by that arch-Romantic who was its composer.

The Second Symphony of Arthur Honegger is a memento of the drama and travail of the French nation during the German occupation of Paris in the 1940s. Though Honegger was a Swiss citizen, he stayed in Paris during the Nazi eclipse and his score tells of that ordeal and the triumph of the liberation. This is music of fine dramatic force, but perhaps the more light-minded might find it a bit overly grim.

In charming contrast was Ravel's suite, "Le Tombeau de Couperin," in which the great French Impressionist salutes the music of the 17th and 18th centuries in a series of enchantingly dainty but high-spirited antique dances. Superbly played, with just the right touch of deftness and radiance, it ran the Roussel novelty a close race for the audience's favor.

The audience was most appreciative and the running series of ovations given Munch far exceeded in warmth merely the politeness due a guest. Munch, obviously delighted with our virtuoso orchestra, insisted on sharing the applause with Dr. Ormandy's players.

Munch to Conduct First Performance Of New Symphony by David Diamond

Charles Munch, music director of the Boston Symphony Orchestra, returns to Boston after a two weeks' absence during which he made an appearance as guest conductor of the Philadelphia Orchestra. Dr. Munch will conduct four concerts at Symphony Hall in the coming week—the seventh in the Tuesday evening series on Mar. 5, the 18th pair of Friday afternoon and Saturday evening concerts on Mar. 8 and 9, and the fourth Sunday afternoon concert on Mar. 10.

Dr. Munch will present at the concerts of Friday, Saturday and Sunday the first performance of the Symphony No. 6 by David Diamond, a work composed in Italy while Mr. Diamond was there on a Fulbright Scholarship, completed in Florence in 1954, and dedicated to Charles Munch and the Boston Symphony Orchestra. The symphony is in three movements (I. Adagio; Allegro II. Adagio III. Deciso; Allegro.) and

is scored for a full orchestra with a large battery of percussion instruments, including three drums, gong, large cymbals, bells, xylophone, glockenspiel and a large gavel.

The program will open with Tchaikovsky's "Serenade for Strings" and will close with Cesar Franck's Symphony in D minor.

Gino Cioffi, principal clarinet of the orchestra, will be soloist in Mozart's Clarinet Concerto at the Tuesday evening concert, and the program will open with Mozart's Overture to "The Abduction from the Seraglio" and close with Strauss' tone poem, "Ein Heldenleben."

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Eighteenth Program

FRIDAY AFTERNOON, MARCH 8, at 2:15 o'clock

SATURDAY EVENING, MARCH 9, at 8:30 o'clock

TCHAIKOVSKY Serenade for Strings, Op. 48

- I. Pezzo in forma di Sonatina: Andante non troppo; Allegro moderato
- II. Valse: Moderato, tempo di valse
- III. Elegia: Larghetto elegiaco
- IV. Finale, Tema Russo: Andante; Allegro con spirito

DIAMOND Symphony No. 6

- I. Introduzione (Adagio interrotto); Allegro, fortemente mosso
- II. Adagio interrotto
- III. Deciso: Poco allegro — Fuga
(First performance)

INTERMISSION

FRANCK Symphony in D minor

- I. Lento; Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

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Munch to Conduct First Performance Of New Symphony by David Diamond

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Eighteenth Program

FRIDAY AFTERNOON, MARCH 8, at 2:15 o'clock

SATURDAY EVENING, MARCH 9, at 8:30 o'clock

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- I. Pezzo in forma di Sonatina: Andante non troppo; Allegro moderato
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DIAMOND Symphony No. 6

- I. Introduzione (Adagio interrotto); Allegro, fortemente mosso
 - II. Adagio interrotto
 - III. Deciso: Poco allegro — Fuga
- (First performance)

INTERMISSION

FRANCK Symphony in D minor

- I. Lento; Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 14th program of the 76th season in Symphony Hall yesterday afternoon, performing the following program:
Serenade for Strings Tchaikovsky
Symphony No. 6 David Diamond
Symphony in D minor Franck

By RUDOLPH ELIE

David Diamond's Sixth Symphony, in its first performance yesterday, brings up a problem, not in musical evaluation but in the deepest well of musical esthetics. 3-9-57 Har.

The evaluation of the symphony is relatively simple as it is easily one of the most disagreeable symphonies ever presented to the public. I find it difficult to say anything good about it at all, for there is not, in its entirety (and it is mercifully short as symphonies go), a single note to relieve the distressing sound of the work. Its harmonic textures are aggressive to the point of inflicting pain, its melodic materials in the 12-tone style gone berserk are contrived and unpleasant, its forward motion erratic and clumsy.

As if this were not enough, it calls upon the percussion for effects that, combined with the shrill dissonances and instrumental registers pushed to their limit, leaves the listener numb at this personal revelation of torment within the artistic processes of the composer. Musically it is, in short, a cipher, but a cipher ringed with spikes.

Composer Unique

This, however, is neither here nor there. The essential question is this: to what extent may a composer enforce his will on 2500 captive auditors? The composer is unique in his possession of a captive audience. To be sure, there is nothing to prevent people from getting up and marching out, save embarrassment and propriety. The same auditor, however, confronting a

painting that displeases him, can walk on: he is not forced to stand and gaze upon anything he doesn't like.

He can also hurl a book that annoys him into the fireplace, snap off television and radio and turn the page of a magazine displaying an offensive picture. The composer, however, has his victims in the palm of his hand. Does he, or does he not, have the responsibility of any civilized host? I think he does.

And I further think that the rejection of the audience by contemporary composers, who write for recognition among the other members of their union, is one of the fundamental reasons why audiences have so stubbornly rejected them. The collective sensitivity of an audience, fostered by the close physical proximity of one to another—and crowd emotions are notoriously infectious—is a remarkable phenomenon: you can bend and guide an audience perhaps, but you can't fool it.

It may be argued that a good many other works have been rejected on first hearing, later to be accepted. Stravinsky's "Rite of Spring," to name but one. However, that work descended out of the blue, so to speak; there had been virtually no preparation for it whatever, and its shock is quite understandable today.

Happy to Eat

But 44 years have passed since then, and we have been 'prepared' for this sort of thing for decades. Indeed, the Boston Symphony has been bringing out difficult new works for years. Some good, some bad, some that have emerged to take their place in the standard repertoire, some that had their little hour and then submerged among the countless thousands of contemporary scores, never to come up for air again. Such a work, I am fully confident, is David Diamond's Sixth Symphony. If I am wrong I shall be happy to eat

crow while making a prominent place in a new edition of Slonimsky's "Thesaurus of Invec-tive." Crow isn't so bad any-way, and Mr. Slonimsky's Dic-tionary is very entertaining.

It may be said the orchestra played the piece, which is some-thing of a marvel (but no one in the world could have known whether it was playing right or not), and that Mr. Munch con-

ducted it, which is indeed a mar-vel. Something told me he didn't have his heart in it, though, for it is the first time in years he's had his nose buried in the score from beginning to end. It may also be said the composer was in the audience, a fact the audi-ence acknowledged without sin-gular enthusiasm.

The concert began with a lovely performance of Tchaikov-sky's "Serenade for Strings" and ended with Franck's D minor Symphony, played just a year ago by Mr. Ansermet. Joseph De Pasquale is the viola soloist in the first Boston performance of Walton's Viola Concerto next week. Other works on the pro-gram are Walton's Johannesburg Festival Overture, and three Wagnerian excerpts.

By Harold Rogers

David Diamond's new Symphony No. 6 is disturbing, to say the least, but the truly disturbing factor lies not in what he has said, but in the tormented reasons (whatever they may be) that made him say it.

Judging solely by what was heard yesterday afternoon in Symphony Hall, one might justifiably say that Mr. Diamond is an angry man. This symphony is filled with railing bitterness. He compels his listeners to join him in a tortured search that leads only to despair.

We do not object to a composer who searches his soul and who gives humanity the toils and the triumphs of his journey. The great composers have all done this, and we are richer for the gift. But yesterday Mr. Diamond cried havoc—screaming it to the skies—and then ran from some seen or unseen terror with no place to hide.

A composer cannot expect his listeners to participate in an unsolved dilemma and to relish it. This work may be one of the most dissonant symphonies on record, but dissonance in itself is no longer a reason for rejecting a new work. Today the test is not how much or how little dissonance a man employs but what he uses dissonance to say. Honegger, for instance, has used dissonance while sounding the gamut of human woe or singing chorales of eternal truths. Mr. Diamond's use of dissonance seems to indicate a nightmare from which he has found no waking.

Perhaps one of the most disheartening things a composer can face is sporadic and cool applause after the world premiere of one of his efforts. This is what happened yesterday after Charles Munch guided the Boston Symphony through the three movements of Mr. Diamond's Sixth. But it is even more disheartening for the listener who has made a sincere effort to walk the second mile with the composer, and who,

when the piece is over, is left still holding the load.

Dedicated to Dr. Munch and the Boston Symphony, the Diamond work opens with something of a somnolent restlessness that is interrupted by explosions of brass and percussion. We soon find his orchestration "busy" and unrestrained, going at full tilt with all stops pulled. The style is basically expressionist; the mood is one of nervous harassment, tensing and relaxing in turns, but mostly holding to a fevered pitch.

The second movement opens with a quiet kind of inquietude that quickly turns into writhing introspection. Again the agitation builds until the movement ends on a weird and unresolved chord.

In the final section we are again plunged into rebellious fury. One may find Mr. Diamond's form abstruse on first hearing, but an intellectual comprehension of the form would do little to mitigate the message. The symphony broadens into a march-like rhythm that slows to a finale of mountainous hunks of sound.

Dr. Munch opened the concert with a vibrant reading of Tchaikovsky's Serenade for

Strings, and the Boston strings sang a glowing song. He closed with César Franck's Symphony in D minor, whipping his players to a shining enthusiasm. These pieces served as cushions of compensation.

BOSTON SYMPHONY ORCHESTRA Diamond Sixth Has Premiere

THE BOSTON SYMPHONY ORCHESTRA. Charles Munch, music director, played at Symphony Hall yesterday afternoon, and will repeat tonight, the 18th program of the Friday-Saturday series. The program: Tchaikovsky, Serenade for Strings in C major, Op. 48; David Diamond, Symphony No. 6 (first performance); Franck, Symphony in D minor.

By CYRUS DURGIN

Charles Munch has returned to the Boston Symphony after his pleasant conquest of Philadelphia as guest conductor of that city's fine orchestra week ago. The program which he brings this week offers beauty and comfort in the first and last of its three numbers, and a difficult new score in David Diamond's Sixth Symphony, which receives first performances anywhere.

The Diamond work is indeed difficult—both to play and to listen to. It is a big piece with a hard, rocky texture, full of counterpoint which results in fierce dissonance. It cannot be properly assayed upon short acquaintance, but there are two important aspects, not to its credit, which are quickly perceptible: while the Symphony has power, it does not get anywhere, and the orchestration is so heavy and thick that for pages on end it is virtually impossible to figure out what is going on.

I was reminded of that story about the late Henry F. B. Gilbert who told a friend one day that he had been revising one of his compositions, and that he had taken out "about a barrel of notes." Mr. Diamond, I think, could remove a good bushel from his Sixth Symphony in the interests of clarity. Moving contrapuntal voices lose all value when the scoring is so thick that their motion cannot be perceived.

Indeed, the Symphony as a whole suffers from lack of motion: there is turbulence, but not progress. This especially affects the fugue of the finale, which does not sound like a fugue. If a fugue is to sound

like one, it must move, and this one does not. There is, for all the fury and harshness, something very sluggish about this score.

More than this I cannot venture to say until I have had another go at Mr. Diamond's music. Perhaps beneath the dissonance (which is by no means murderous though it is intense!) there is melodic invention. There may be, too, ingenious rhythmic detail. But as the score now stands the heavy scoring keeps out air and light. Mr. Diamond was present in the audience yesterday, and acknowledged the reception, which was courteous if not enthusiastic.

Wrapped in Glory

The Boston Symphony strings again wrapped themselves in glory with their performance of Tchaikovsky's ardent and still fresh Serenade. They produced a big, luscious resonance, rather more warm and juicy than Mr. Munch customarily asks them to muster.

But it was the Cesar Franck Symphony that got the full treatment of a passionate, romantic interpretation. It seemed as if the conductor had restudied the score with the desire to make this decorous, chromatic Old Party a Young Thing, ardent and lovely. The somewhat faded colors were restored, the music took on a startling emotional voltage, and every sensuous element was emphasized. Mr. Munch brought up certain voices to contrast ravishingly with the leading melodies. The total result of all his efforts was practically a reincarnation. Surely Papa Franck's whiskers would have quivered with daring, uneasy delight could he have heard the performance!

Next week Joseph de Pasquale, first violist of the Orchestra, will be soloist in the first Boston Symphony performance of the Viola Concerto by Sir William Walton. The program will include Walton's "Johannesburg Festival Overture" (new to the United States), and three Wagner excerpts: the Overture and Bacchanale from "Tannhaeuser," the "Magic Fire Music" from "Die Walkure," and Siegfried's Rhine Journey from "Goetterdaemmerung."

SIXTH SYMPHONY

By DAVID DIAMOND

Born in Rochester, N. Y., July 9, 1915

David Diamond composed his Sixth Symphony between the years 1951 and 1954. He completed it on March 9 of the latter year in Florence, Italy.

The score is inscribed: "For Charles Munch and the Boston Symphony." It calls for the following orchestra: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, chromatic timpani, bass drum, snare drum, tenor drum, gavel, tubular bells, xylophone, glockenspiel, piano, cymbals, suspended cymbal, large gong, and strings.

"THIS Symphony differs from my other symphonies," writes the composer, "in that it is perhaps the most dramatic of the symphonies and is related stylistically and dynamically to my Psalm for orchestra (1936).

"The Symphony is a true cyclic symphony — all thematic materials in all three movements are related to the following two themes of the first movement (the first theme opens the Symphony, played by the oboe and English horn):



"The fugue subject of the last movement is based on the first movement's opening oboe theme, as is the counter-subject, a procedure which is usually frowned upon by academic counterpoint authorities, but which works unusually well for my purposes and kind of voice-leading. The third movement may really be considered as an introduction, passacaglia and fugue. The second movement is the most unusual of the three movements for its alternating slow and fast sections related to the introduction of the first movement."

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David Diamond studied with André de Riboupiere at the Cleveland Institute of Music (1928-1929), with Bernard Rogers at the Eastman School of Music (1930-1934), at the New Music School of New York for the two years following, and later with Roger Sessions and with

Paul Boepple in New York, and with Nadia Boulanger at Fontainebleau and Paris. He has had two Guggenheim fellowships and other awards.

Peggy Glanville-Hicks has thus characterized David Diamond in Grove's Dictionary:

"Diamond's music has a notable emotional impetus, and such dissonance as there is in his style is almost continually present in his monochrome harmonic colour scheme: it is seldom used as a dynamic contrast. Structurally and stylistically Diamond's works are all very similar, from the earlier to the later pieces. His expression is personal, lyric-romantic and intense, and has not changed much, or passed through very divergent working methods, in spite of his many and varied teachers. His expressive equilibrium appears to be set and his technical command fully accomplished."

Mr. Diamond's six symphonies date from 1940 to 1954 (the Fifth is not yet completed). He has written orchestral works of lesser proportions, choral works (mostly *a cappella*), ballets, music in chamber combinations. Recent works are a *Sinfonia Concertante* and *Ahavah* for narrator and orchestra. He has written incidental music for Shakespeare's *Romeo and Juliet* and *The Tempest*, Tennessee Williams' *The Rose Tattoo*, and music for documentary films.

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The following works by David Diamond have been performed by the Boston Symphony Orchestra:

- 1944 (Oct. 13) Symphony No. 2 (First performance)
- 1946 (April 5) Rounds for String Orchestra
- 1948 (Jan. 23) Symphony No. 4 (First performance; conducted by Leonard Bernstein)
- 1950 (July 30) "Timon of Athens," A Symphonic Portrait (after Shakespeare) (Berkshire Festival Concert; conducted by Leonard Bernstein)
- 1950 (Nov. 30) Symphony No. 3 (First performance)

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Nineteenth Program

FRIDAY AFTERNOON, MARCH 15, at 2:15 o'clock

SATURDAY EVENING, MARCH 16, at 8:30 o'clock

WALTON Johannesburg Festival Overture
(First performance in the United States)

WALTON Concerto for Viola and Orchestra
I. Andante comodo: Cantabile espressivo
II. Vivo, con molto preciso
III. Allegro moderato
(First performance at these concerts)

INTERMISSION

WAGNER Overture and Bacchanale from "Tannhäuser"
WAGNER Magic Fire Music from "Die Walküre"
WAGNER Siegfried's Rhine Journey from "Götterdämmerung"

SOLOIST

JOSEPH DE PASQUALE

By Harold Rogers

The concert by the Boston Symphony yesterday afternoon had its qualifications—and a few disqualifications—but there is no question that most of the listeners were ready to sing an anthem of praise for Joseph de Pasquale, the orchestra's first violinist.

Charles Munch's program yesterday had two premières to enhance it—one for the United States and one for Boston. It was Mr. de Pasquale's playing, however, that lent enchantment. Again he compelled us to realize that we have a superlative violinist in town, and that we never hear him half enough.

The United States première was of Sir William Walton's "Johannesburg Festival" Overture, composed last year for the 70th anniversary celebration of the South African city. It is filled with good spirits, like most of those frank, open-hearted English overtures. An amiable violin melody chuckles merrily along while the brasses give an occasional slap on the back, and now and again Sir William rings in the maracas, the rumba sticks, and the castanets for a sly go at native fare.

Sir William is one of those intelligent fellows who knows how to be popular without stooping to banalities, and who knows how to be good without reaching to greatness, regardless of what period in his career we look in upon. Already this season we heard Gregor Piatigorsky in the world première of Sir William's Cello Concerto, and a superb piece of writing it is. Yesterday we heard the Boston première of his Viola Concerto, composed in 1928-29.

This, too, is extremely well written, though a more youthful work, and it is remarkable in that it remains quite undated by the 'twenties. True, there is a slight nod to a sentimental melody from time to time, or to a dance-like rhythm, but the 'twenties held no corner on these things.

It was in this work that Mr. de Pasquale gave us the warmth of his burnished string tone, a

caressing sound that wins us with the power of gentleness. There were those songful melodies in the opening cantabile espressivo, for instance, that display the viola at its most ingratiating.

The second movement—Vivo, con molto preciso—departs from the usual pattern of a slow middle movement. While it is the least interesting of the three, it gives the soloist an opportunity for some fancy fiddling, and Mr. de Pasquale is the man who can do it. The final Allegro moderato again brings those tender melodies, plus a certain amount of technical display that is the stock in trade of all concertos, and the piece ends on an effectively quiet note. Mr. de Pasquale received a rapturous ovation.

Monitor 1 1 3/16/57

In the last half of the program Dr. Munch turned from Walton to Wagner, from the wiles to the wild. Not that Wagner's music in itself is wild, but yesterday Dr. Munch succeeded in spurring it to a fine frenzy. He played the Overture and Bacchanale from "Tannhäuser," the Magic Fire Music from "Die Walküre," and Siegfried's Rhine Journey from "Götterdämmerung."

While Dr. Munch was in the midst of all this, one could not help remembering the Wagner performances by the Berlin Philharmonic Orchestra in Symphony Hall last season under Herbert von Karajan. There was no question that we were then hearing Wagner as Germans prefer to hear him, and that we were hearing him as he sounds best. The Berlin performances were such a revelation that many of us felt as if we heard Wagner for the first time. And perhaps we did.

Dr. Munch, being an Alsatian, should move as easily in the Teutonic world as he does in the Gallic. But he doesn't—at least, not with Wagner.

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 19th program of the 76th season in Symphony Hall yesterday afternoon. The soloist was Joseph De Pasquale, viola. The program:
"Johannesburg Festival" Overture, Walton
Concerto for Viola, Walton
Overture and Bacchanale from "Tannhäuser," Magic Fire Music from "Die Walküre," Siegfried's Rhine Journey from "Götterdämmerung," Wagner

By RUDOLPH ELIE

William Walton's Viola Concerto is undoubtedly the finest work in this form in the literature.

It was given its first local hearing yesterday afternoon in an extraordinarily fine performance by Joseph De Pasquale, the orchestra's incomparable first violinist, and it revealed a quality of noble beauty throughout.

It is not easy to describe the special stamp to be found on all Walton's music, yet it is individual, forceful and communicating. The idiom is personal yet its antecedents in the English musical tradition are clear; there is, indeed, a sort of Keatsian quality about it, marked by exuberance, yet by a mature sensuous appeal; by pictorial vividness, imagination and overall a sense of contemplative romance but of strength as well.

Lights, Shadows

Although he employs dissonance, it has meaning; it belongs, providing the lights and shadows in the textures. His rhythmic ingenuity is striking, and it is by means of altering the rhythmic structures of his themes he attains a unity of form within each movement that conveys a sense of continuous musical revelation. There are no joints; one moment flows into the next without sense of fabrication, and for this reason Walton's music communicates a good deal more than much of the contemporary music.

The Viola Concerto is especially remarkable for presenting the viola in its true essence. The instrument is much misunderstood by composers who have, indeed, neglected it as a solo instrument. To say, as I did at the beginning, that this is undoubtedly the finest, is in fact not to say very much at all, but Walton has gone right to the heart of the instrument. There is technical display to be sure, but of greater consequence is his exploitation of the singular beauties of the instrument's tonal characteristics, which though veiled are by no means as feminine as they are generally assumed to be.

Nor could the composer have had a more inspired champion than Joseph De Pasquale. Using a Gasparo da Salo of the loveliest qualities, Mr. De Pasquale restored the vigor that lies dormant in the viola, playing with remarkable fleetness and exactitude on the fingerboard while drawing a wide variety of colors with a fluent yet powerful bow. It was, in short, a most rewarding performance and proved, once again, the real capacities of our first desk men. It is not easy for an orchestral virtuoso to step forth and be a solo virtuoso for a day, but Mr. De Pasquale did so yesterday with ease, confidence and a towering instrumental flair.

Tone of Gayety 3/16/57

The same composer's "Johannesburg Festival" Overture opened the concert to set a tone of gayety from the outset. A lively, jolly, colorful piece, again displaying the

composer's rhythmic vitality, its theme are almost Prokofievian in their turns and modulations, while the calypso-like evocations of South African color lent additional interest to this short piece.

Three Wagnerian excerpts completed the program, and although it is always a pleasure to hear Wagner in a day when his star has set—at least for the time being—I found the music from "Tannhaeuser" and "Die Walkure" a little old-fashioned, even a little quaint. Siegfried's Rhine Journey has both more substance and more point, more lasting quality as it were. Mr. Munch took the Bacchanale at an incredible tempo, giving it—and in fact two other excerpts, too—a sort of hysterical quality. It was exciting, but it didn't seem to have much meaning, nor, save for the Rhine Journey, did it seem to be in the tradition.

The orchestra is out of town on its last tour of the season next week. It returns on March 29 when the young French conductor Jean Martinon will make his debut as guest conductor. He will do works by Handel, Schumann, Stravinsky and his own "Hymne a la Vie."

De Pasquale Viola Soloist

Globe 3/16/57

THE BOSTON SYMPHONY ORCHESTRA, Charles Munch, music director, played at Symphony Hall yesterday afternoon, and will repeat tonight, the 19th program of the Friday-Saturday series. The program: Sir William Walton: Johannesburg Festival Overture (first performance in the United States), Concerto for Viola and Orchestra (first performance at these concerts, Joseph De Pasquale soloist); Wagner: Overture and "Bacchanale" from "Tannhaeuser," "Magic Fire Music" from "Die Walkure," "Siegfried's Rhine Journey" from "Goetterdaemmerung."

By CYRUS DURGIN

It has taken nearly 30 years for the Viola Concerto of Sir William Walton to enter the repertory of the Boston Symphony Orchestra. That is much too long, because this is a beautiful and noble work. Yet we may rejoice that we are hearing the solo part, for the first time at these concerts, from the admirable first violinist of the Orchestra, Joseph De Pasquale, who plays it upon an exquisite Gasparo da Salo instrument.

It is not too much to say that Walton's Viola Concerto, composed in 1928-29, is father to the Cello Concerto whose world premiere we heard here last January. There are, of course, natural and essential differences, but the hand of Walton is plain in each. Like the Cello Concerto, this earlier one for viola is largely rhapsodic, the solo part always scrupulously emphasized and never covered by heavy orchestration; the viola deals in long-breathed, convoluted melody, which is ideally suited to the nature of the instrument and which really "sings."

Far from being a displayful Concerto, this does not even contain a cadenza. While a certain dramatic tension ebbs and flows in the orchestra, the solo viola is concerned only with lyrical song, and that much in what you might call an "Il Penseroso" mood. The middle movement is a vivacious scherzo, instead of an adagio or andante, but the finale ends soft and slow. The harmonic idiom might be described as "middle-of-the-road modern."

De Pasquale played his part gorgeously, with the utmost silkenness of tone from a viola which has a notably bright and vibrant resonance. There was absolute grace of phrase in every measure, the rhythm was steady but flexible, and over all was a sheen of exceedingly pleasurable refinement.

De Pasquale aroused his listeners to a most cordial ovation when the piece was finished. He was recalled to the stage several times, always to delighted applause.

The Johannesburg Festival Overture, which began the concert, is new Walton, completed last May and given first performance last September as part of a music festival in the South African city of Johannesburg, which then was 70 years old. With a frippery decoration of assorted percussion, the Overture is cute and deft, harmonically spicy, bright, ingratiating, hard to keep together because it is "very fast and capricious," as Walton marked the score. I daresay it won everybody's approval, and will be welcome in the future.

The part of the concert after intermission was a different story. Much as I admire Mr. Munch, I have never understood why he usually conducts Wagner with such neglect for detail and balance, with oftentimes runaway tempi, and with such a coarse and noisy texture of sound. Is it that this music does not interest him? Or do its excitements undo the control a conductor must have?

Perhaps you like Wagner, perhaps you do not, but the fact remains that in this tonal dream world there is an exaltation and a splendor and a jewelled richness of melody, harmony and instrumental color which can move you as deeply as any music ever created. Almost none of this was in evidence yesterday, though the "Tannhaeuser" Overture and Bacchanale had the best of it, with a fine erotic frenzy in the latter. Just to play the "Magic Fire Music" alone, starting with that fierce re-statement of the Treaty Motive, and to omit "Wotan's Farewell," is to my mind wholly indefensible excerpting. The Rhine Journey was noisy, too fast and altogether superficial.

Wagner needs a rounded and mellow ensemble, very fine adjustment between inner voices and principal melodies, and a loving care for all the nuances in every measure. Where the Orchestra had played superbly in Walton, it did not sound like the Boston Symphony in Wagner, and that was not the fault of the players. The blame rests squarely upon Mr. Munch.

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JOHANNESBURG FESTIVAL OVERTURE*

By WILLIAM WALTON

Born in Oldham, Lancashire, March 29, 1902

This Overture, completed last spring, had its first performance in Johannesburg, South Africa, September 15, 1956, when Malcolm Sargent conducted the Symphony Orchestra of the South African Broadcasting Corporation (SABC).

The required instruments are 3 flutes, 2 oboes and English horn, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, percussion, and strings.

SIR William Walton completed the score in his villa on the Island of Ischia in the Bay of Naples, May 16, 1956. Its performance in Johannesburg was part of a festival celebrating the 70th anniversary of that city. The prevailing tempo is "presto capriccioso." The considerable array of percussion instruments contributes to the appropriateness of the locale. They consist of maracas, rumba sticks, xylophone, glockenspiel, castanets, tambourine, bass drum, cymbals, triangle, side drum, tenor drum.

* This Overture as well as Walton's Viola Concerto are performed by arrangement with the Oxford University Press.

CONCERTO FOR VIOLA AND ORCHESTRA

By WILLIAM WALTON

Born in Oldham, Lancashire, March 29, 1902

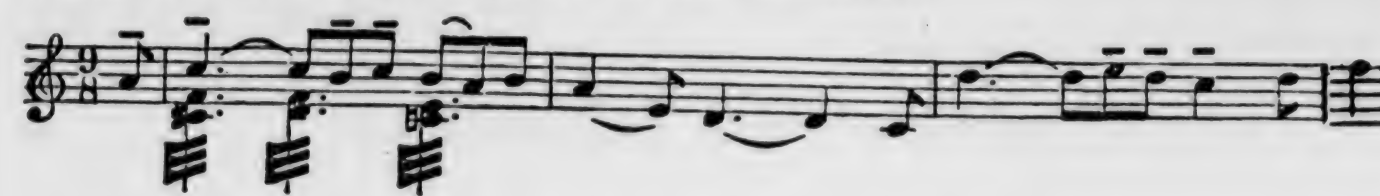
Composed in the years 1928 and 1929, this Concerto had its first performance at the Promenade Concerts in London, under the direction of Sir Henry Wood, October 3, 1929, when Paul Hindemith was the soloist. Lionel Tertis played it at Liège in the following year at the I.S.C.M. Festival.

The orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, strings. The score bears the dedication "To Christabel."

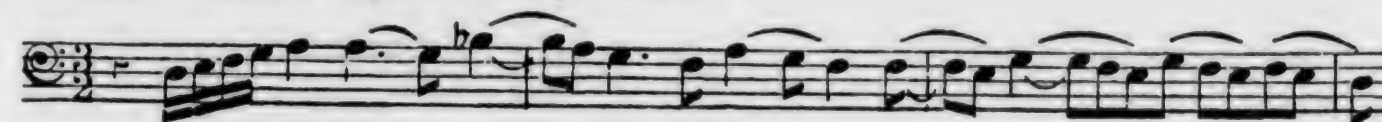
IN A plan which he was later to repeat in his Cello Concerto, Sir William Walton has not chosen a slow movement for the middle part of his Viola Concerto, but a brief and sparkling scherzo in that position. The opening movement serves in both cases for the slow movement, while in the Viola Concerto there is a contrasting section of animation and vigor achieved by an elaboration of notes in shorter value within the continuing broader scheme. The finale in both concertos is the longest and most developed movement, orchestrally speaking. The Viola Concerto is without a cadenza.

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The soloist gives us at once this principal subject, a cantabile theme which is to recur at the close of the Concerto:



Donald Francis Tovey in his detailed analysis of this Concerto* shows how the accompanying chords with their C-sharp against the C of the soloist are to become a significant motto in this movement. An elaborate solo passage, broadening into sixths, introduces a second theme which is equally "espressivo":

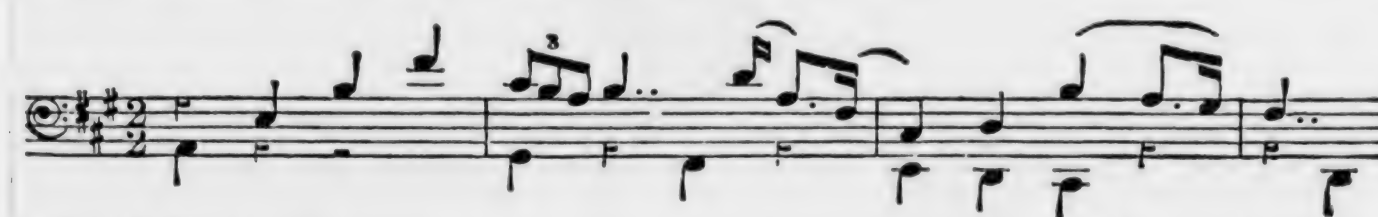


The second movement with its syncopated accents has reminded Professor Tovey of "ragtime." Whether the composer was familiar with this Americanism, defunct when he wrote the Concerto, or whether he consciously took a hint from that phenomenon of the early century would be debatable. The rhythmic treatment, which is jaunty

* Essays in Musical Analysis, Volume III.

and gay but varied and subtle of beat, is less obviously an imitation of ragtime than the earlier essays of Debussy or Stravinsky. This "rondo" (it approximates the form by the recurrence of the main theme) is pointed and brilliant without undue weight.

The finale opens pianissimo with a grotesque theme first heard from the bassoons and soon taken up by the soloist:



An element of grotesquerie this movement has throughout, but the mood is not light. Tovey goes so far as to say that when this theme "reveals itself as a purely majestic subject for a fugal stretto . . . the listener will soon become convinced that the total import of the work is that of high tragedy." "High tragedy" may be a strong characterization for this Concerto, but there can be no mistaking the composer's serious intent as he fulfills his fugato in the orchestra alone. The orchestra reaches an intense climax, fortissimo, dies away, and gives the final center of attention to the soloist as he concludes the Concerto with the theme which opened it. The melancholy voice inherent in

the instrument is delicately and colorfully supported to the last cadence.

Walton is singularly successful in matching the special timbre of the viola with what is often a considerable orchestra. He does not turn to arpeggios as Berlioz did. In the first and last movements (particularly in the second theme of the last) he finds strength and beauty by the use of sixths. "There are so few concertos for viola that (even if I happen to know any others)," so concludes Professor Tovey, "it would be a poor compliment to say this was the finest. Any concerto for viola must be a *tour de force*; but this seems to me to be one of the most important modern concertos for any instrument, and I can see no limits to what may be expected of the tone-poet who could create it."

JOSEPH DE PASQUALE

JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy*, Strauss' *Don Quixote*, Viola Concerto in B minor by Handel (?).

In the present performances he plays a Gaspáro da Salò instrument.

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Twentieth Program

FRIDAY AFTERNOON, MARCH 29, at 2:15 o'clock

SATURDAY EVENING, MARCH 30, at 8:30 o'clock

JEAN MARTINON, *Conductor*

HANDEL.....Concerto Grosso for String Orchestra in A major,
Andante larghetto e staccato *Op. 6, No. 11*
Allegro
Largo e staccato — Andante
Allegro
(First performance at these concerts)

SCHUMANN.....Symphony No. 1, in B-flat major, *Op. 38*
I. Andante un poco maestoso; allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

INTERMISSION

MARTINON.....Hymne à la Vie, *Op. 37*
Prélude — Mouvement perpétuel — Hymne
(First performance in the United States)

STRAVINSKY.....Suite from the Ballet, "L'Oiseau de Feu"
Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
The Princesses play with Golden Apples
Dance of the Princesses
Infernal Dance of all the Subjects of Kastchei
Berceuse
Finale

SYMPHONIANA

Exhibition

Jean Martinon

Danny Kaye and the
Boston Symphony Orchestra
After the Concert

Concerts in April

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The exhibition of water colors loaned by the Boston Society of Water Color Painters will have its last showing in the Gallery this week. Next week there will be an exhibition of paintings by twelve artists, assembled and loaned by the Tyringham Gallery.

JEAN MARTINON

Jean Martinon was born in Lyons, France, January 10, 1910. He studied at the Conservatory in Lyons and later at the Conservatory of Paris. The violin was the instrument of his choice but composition his principal pursuit, Albert Roussel his principal "maître." He has devoted himself to conducting in recent years and is at present the conductor of the *Concerts Lamoureux* in Paris, where he has conducted other orchestras. He has traveled widely as guest conductor in Europe—England, Italy, Germany, Spain, Holland, Poland. His travels have extended as far as Japan, Australia and South America. His present tour which opened in Montreal will take him again to South America.

Before the war, Martinon composed a *Symphoniette* (1935) and a *Symphony in C major* (1934-36). In the first years of the war he was a prisoner in Germany and in the *Stalag* composed a *Chant des captifs*, a choral work with narrator, based on Psalms 136 and 137 of the Bible. This was awarded in 1946 the *Prix de Composition de la Ville de Paris*. Also in the time of his captivity he wrote *Absolve Domine* for chorus and orchestra (1940), and *Lighter vein, Musique d'exil*, an experiment in jazz rhythms.

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JEAN MARTINON, noted young French conductor, makes his American debut, leading the Boston Symphony in its concerts next week. *Globe 3-24-57*

Boston Symphony

French Conductor Martinon Makes United States Debut

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Symphony *Globe* Cambridge Concert *3-24-57*

The Boston Symphony Orchestra under the direction of its music director, Charles Munch, will present its fifth concert in the series at Sanders Theater, Cambridge, on Tuesday evening. Dr. Munch has invited the orchestra's first violist, Joseph de Pasquale, to be the soloist in the Viola Concerto of Sir William Walton. The program opens with the same composer's Johannesburg Festival Overture which received its first performance in the United States at the Boston Symphony Orchestra's concert of Friday, Mar. 15.

The second half of the program will be devoted to music by Richard Wagner: the Overture and Bacchanale from "Tannhauser," Siegfried's Rhine Journey from "Götterdämmerung" and the Magic Fire Music from "Die Walküre."

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giocoso for violin and orchestra. A String Quartet took the Béla Bartók Prize in 1948. His first venture in the field of opera is *Hécube* to a libretto of Serge Moreau based on Euripides, which has been recently staged in Strasbourg.

DANNY KAYE AND THE BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra, which has sometimes been accused of adhering to its traditions, has for once clearly broken precedent by inviting a famous celebrity from another world to "conduct" as guest.

This first meeting of a great institution and a man who is himself an institution is called, for want of a better word, or rather because it falls into no category, an "Open Rehearsal."

The "program" cannot be announced for two reasons: one is that certain additional surprises, hopefully planned for, are not yet certainties; the other reason is that just what will happen in this strange encounter is unpredictable, nor will the management assume any responsibility. Since the participants themselves are not clear on the point, it will surely be *ad lib* and probably unusual in the highest degree.

Mr. Kaye has most generously offered his talents for the benefit of the Orchestra's Pension Fund.

The time will be Wednesday evening, April 3, from 7:00 to 8:30, the place Symphony Hall. Tickets are now on sale at the Box Office from \$2.50 to \$5.50.

AFTER THE CONCERT

A "Kaffee Klatsch" will be held each Saturday evening after the concert in the weeks to come (March 30, April 6 and April 13), in the Ancient Instrument Room at the end of the First Balcony Corridor (left).

Their purpose is to acquaint subscribers with the operation of the Orchestra and to give them an opportunity to meet and talk with some of its members. It is hoped that these parties will be continued next season and that each subscriber will have an opportunity to attend one. Brief talks by one or two Orchestra members are planned, and other players will be present to talk informally with the guests.

(Continued on page 1079)



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Seeberger

Monitor 3/30/57
Jean Martinon, French conductor, making his American debut with the Boston Symphony Orchestra this weekend.

Martinon Superb Conductor

THE BOSTON SYMPHONY ORCHESTRA played yesterday at Symphony Hall, and will repeat tonight, the 20th program in the Friday-Saturday series. Jean Martinon, as guest conductor, presented this program: Handel: Concerto Grosso for Strings in A major, Op. 6, No. 11; Schumann: Symphony No. 1, in B-flat major; Martinon: "Hymn to Life" (first performance in the United States); Stravinsky: Suite from the Ballet "The Firebird."

3-30-57
BY CYRUS DURGIN

Jean Martinon proved to be a superb conductor, when as guest of the Boston Symphony Orchestra in Symphony Hall yesterday afternoon, he made his American debut. He is, I suspect, as much a "musician's conductor" as one with a definite appeal to the listening public. His technic is thorough and not in the least pedantic; he insists upon utmost care in detail, but he is not dry; his temperament obviously is passionate, but he does not go to emotional extremes nor is he an exhibitionist.

Altogether merited, therefore, following an afternoon of glorious music-making, was the ovation that Mr. Martinon received when "The Firebird" Suite had ended the concert. He was called back repeatedly, applause was swelled by cheers of "Bravo!" Mr. Martinon had captured the respect and the admiration of the Friday subscribers; quite likely he will be greeted even more warmly by the audience tonight.

The short, lithe Frenchman is quite as dynamic in his approach to music as his crisp appearance would indicate. There is a plastic nature to his conducting, in the turn of phrase, the rhythmic flow and the progress from one episode

and section to another, that makes me think of Koussevitzky.

During it all, everything "sings," the balance of instrumental sections is delicately maintained, clarity prevails from the high woodwinds and fiddles down to string basses and tympani. As aforesaid, details are scrupulously managed, his cues for entrances are notably clear and exact, nuances are abundant, but all is in proportion to the general motion of the music, and an unmistakable "long line" of continuity. This is truly artistic and expert direction.

At first, when the strings, especially the violins, produced an almost too bright sonority, in the French manner, for Handel's Concerto Grosso, I feared we might be in for an overdose of forced brilliance. It worked out otherwise, for in Schumann and Stravinsky the string tone had greater depth and fluidity. I can recall no performance of Schumann's beautiful "Spring" Symphony more architecturally cohesive, and none wherein the orchestration seemed so luminously transparent. This was a brisk but sensitive reading, not too loud and not sentimentalized, but a model of proportion.

The same quality of luminous transparency was important in "The Firebird," and the same extraordinary neatness was present. Little things often are indicative of larger significance, and one such was that final chord of the Stravinsky Suite. Martinon did not hold it too long, swell it too loud or cut it off with a thunderous explosion. It was a musical conclusion, not a big bang of an applause trap.

Martinon's "Hymn to Life" runs in three connected movements—Prelude, Perpetual Motion and Hymn—and it is music of high exuberance, written with enormous skill both of construction and of instrumental scoring. There is constant forward motion and while the rhythmic patterns likely are complex in many pages, complexity never gets in the way of the musical flow. His use of dissonance, and there is much and strong, is actually very clever, for it serves to increase emotional tension. The brass chorale of the Hymn is an example. This is a large work, in dimensions, instruments and effect, perhaps a little suggestive of Roussel (and earlier Stravinsky) but, in the main, of individual style. I, for one, would like to hear it again.

Next week Isaac Stern will be soloist in two violin concertos, the G major (K-216) of Mozart and the G minor, No. 2, of Prokofieff. Charles Munch will also conduct first performance of the "Metamorphosis" by Emil Kornsand, a member of the Orchestra's first violin section, and the Danced Poem "La Peri" by Dukas.

Conductor Presents

Own 'Hymne à la Vie'

By Harold Rogers

Jean Martinon, conductor of the Concerts Lamoureux in Paris, is making his American debut with the Boston Symphony Orchestra at its concerts this weekend. The program yesterday in Symphony Hall will be played three times more—tonight, Sunday afternoon, and Tuesday evening. Thus all the Boston subscribers will have an opportunity to appraise this engaging Frenchman—young in face and white of hair—both as a conductor and as a composer.

As a composer he measured up to excellent standards as he presented the American première of his "Hymne à la Vie." As a conductor he was more impressive in the moderns—his own work and Stravinsky's "Fire Bird" Suite—than he was in the earlier periods—Handel's Concerto Grosso for Strings in A major, Op. 6, and Schumann's Symphony No. 1.

He composed his "Hymne à la Vie" in 1943-44 as "an outburst of rhythm, of life, and of hope" after his release from a German prison camp; but it is not alone an expression of joy over his own freedom. It is dedicated to the birth of his son, and the music embodies the mysterious processes of human life.

In the first part, for instance, the prelude takes shape in a

quiet, cosmic mood, expressive of the prenatal state in which the individual seems to rally forces from the infinite. This mood changes into a Mouvement perpétuel, in which we find man in the turbulent stream of human living, its enthusiasms, stresses, and joys.

This in turn flows into the final section called Hymne, which is not so much a hymn of affirmation as a prayer of yearning. Here the individual is apparently seeking "his place in the impenetrable bosom of the universe." Mr. Martinon ends his piece with this unanswered prayer, to which he brings a marvelous display of radiant dissonance in huge blocks of sound.

In style M. Martinon is eclectic. The ear picks up echoes of Bartókian shimmer in the high strings, or again the orchestral fabric of early Stravinsky, or yet again the impassioned fervor of his late countryman, Honegger. But the references are subtle, and they are all fused into an expression that is largely personal and highly articulate. His "Hymne à la Vie" leaves one with a desire to hear more of his output.

As a conductor M. Martinon is demonstrative without being self-conscious. His directions are clear, careful, and generally expansive. He has something of a Koussevitzkian left hand in the way he uses it vibrantly to urge

the players to more fire or to shush them into a pianissimo, but the likeness stops there. His conducting style is otherwise extremely individualistic.

M. Martinon is apparently drawn more to the fortissimo than to the pianissimo. The Handel Concerto Grosso, with which he opened, was agreeable as to its polished sound and baroque style, but it could have been enhanced by more of the subtleties found in the pianissimo range.

The Schumann "Spring" Symphony, too, was brilliant in its cheerful resonance as it frolicked along, more or less, in a triple-forte path. But as Warren Storey Smith said after yesterday's concert, it is not brilliance that one looks for in Schumann. One expects a glow—a different kind of illumination.

In the Handel and the Schumann M. Martinon seemed to be more concerned with the production of carefully ordered sound than the transmission of musical emotion. In his own work and in the Stravinsky he further set up an emotional rapport with his listeners. They responded with an ovation.

Symphony Concert

The Boston Symphony orchestra, Jean Martinon conducting, gave the 20th program of the 76th season in Symphony Hall yesterday afternoon. The program: Concerto Grosso in A, Op. 6, No. 11, Handel; Symphony No. 1 in B flat, Op. 38, Schumann; Hymne à la Vie, Op. 37, Martinon; "Firebird", Stravinsky.

By RUDOLPH ELIE

As much as I was impressed by the conducting of Jean Martinon, the 46-year-old conductor of the Concerts Lamoureux of Paris who made his Boston debut yesterday, I am even more impressed by his music.

A man precise in his every movement, forceful, of very decided views, Mr. Martinon displayed a highly refined musical sense, seeking out inner voices, drawing attention to this phrase and that and managing at all times to obtain the fullest orchestral response.

Of the three works not his own on the program, the Handel Concerto Grosso went least well, it seemed to me, there being occasional moments when the string band was not perfectly together in its ensemble. The only reason for it I can think of is that in it the conductor did not use a stick, and the clenched fist is not the most successful instrument with which to indicate a beat with utter clarity.

In the ensuing works he did use a stick, and there was not again any doubt as to his intentions as the conductor, an attractive man of modest, charming bearing, traversed first the Schumann "Spring" Symphony and then Stravinsky's brilliant "Firebird" (which, incidentally, the orchestra did at the very peak of its form).

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In between M. Martinon presented the first American performance of his own "Hymne a la Vie." It proved to be, from the hushed mystery of its opening moments to its final triumphant utterance, a work of originality and of direct, powerful communication as well. Few contemporary works, in fact, have been so quickly and enthusiastically accepted by the audience as this was yesterday.

Urgently Written

The reason is that despite the sometimes aggressive dissonances, the brassy proclamations of the final hymn and the tumult of the full percussion, everything belongs. There is no suggestion of the lamp, either: it is music deeply felt and urgently written down. In general, perhaps, it might be said to have its roots in the Stravinsky idiom but with many additional exotic elements. It was interesting to compare anyway for the Stravinsky followed immediately to reveal its cleaner, drier more "classical" mood. And it was one time, too, that a new and untried work was not thrust into the shade by a contemporary masterwork.

Beginning with vague, ill-

defined tremolos in the violins over ethereal comments by the celeste and odd taps on the xylophone, the work increases in tension until it is relieved by a perpetual motion section of great motor force. The rhythms are ever shifting in stress, but the scene of forward movement is irresistible in its orchestral color, in its exuberance, its vitality.

The hymn section itself seemed to flag a little because it introduced several widely contrasted passages of reflection moods before attaining its final culmination, but all in all it is a highly interesting work revealing a burning creativity graphically mirrored in the conductor-composer's own immense concentration in conducting the music.

I imagine this to be an exceedingly difficult piece from the musicians' point of view, but they gave it an electrifying performance guided by the man who obviously knows more about it than anyone else. It would be interesting to hear more of this composer's work—this is his 37th opus—for he not only masters the orchestra in a technical sense but reveals an overall musical inspiration combined with a remarkable sense of color and of melodic felicity. The conductor was called back to the stage three times when the work ended, which is a demonstration of acceptance not too often encountered in a first performance.

Next week Isaac Stern will be the soloist in Mozart's E flat Concerto (K.268) and Prokofiev's G minor Concerto. The concert begins with a new work by Emil Kornsand, a first violinist of the orchestra, and includes Dukas' "La Peri."

Herald 3/30/57

CONCERTO GROSSO, Op. 6, No. 11, IN A MAJOR

By GEORG FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739.

The harpsichord continuo will be played by Daniel Pinkham.

THE Eleventh Concerto, which has not a cloud in its course, opens with a broad, striding theme in common time. Phrases for the full orchestra alternate with passages for the violin solo, or a curious pattern of repeated notes increasing in value from eighths to sixty-fourths. The second movement is a nimble fugato for the full strings. The andante, which follows a six-bar bridge, *largo e staccato*, develops an aria-like theme with alternate concertino and considerable embroidery by the solo violin. The final allegro likewise turns to the concertino group, and gives the concert-master even more passage work. A variant of bird-like trills is an added touch to a carefree concerto.

In 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *Concerti grossi*. Both composers based their style upon Italian models, whence instrumental music all

grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality." (The present editor takes exception to this remark, stoutly endorsing each of the twelve—indeed the greater part of each of the twelve.)

Indeed Handel turned out his concertos with great fluency. Besides the twelve *concerti grossi* there were six with wind instruments, hautboy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios (*Saul, Israel in Egypt*, and his setting of Dryden's *Ode for St. Cecilia's Day* were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel's organ

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A notice in the *London Daily Post* on October 29 read: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the Concertino, consisting in the concerti grossi of two violins and 'cello who in turn must control the body of the orchestra, the *ripieno* or concerto grosso, for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the differ-

ent bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the Concertino and of the Grosso.

"It is this elasticity which should be aimed at in the instrumental works of Handel when they are executed nowadays."

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HYMNE A LA VIE

By JEAN MARTINON

Born in Lyons, France, January 10, 1910

Martinon composed his *Hymn to Life* in 1943 and 1944. It had its first performance in 1944 by the *Orchestre de Concerts Pasdeloup* under his direction. The orchestra is as follows: 3 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, tenor saxophone, 4 horns, 4 trumpets, 3 trombones and tuba, 2 harps, timpani, percussion (celesta, glockenspiel, xylophone, bass drum, cymbals, suspended cymbals, side drum, tambourine, triangle, wood block, whip, tam-tam) and strings. (There is an optional part for the *ondes martenot*, not used in the present performances.)

In a description of *Hymne à la vie*, which has the endorsement of its composer, it is stated that he dedicated the work to the birth of his son. "It is an outburst of rhythm, of life, and of hope after the dark period undergone by the composer as a prisoner of war. . . . The *Hymne à la vie* consists of three parts played without interruption. The prelude suggests in music the first formation of life, a world in embryo, life in gestation, the mysterious principles which it encounters,

as it combines gradually, growing upon the central core and finally expanding towards the Infinite. This 'Life' expends its force through the perpetual movement of Time in that part of the universe apparent to man. The inexorable rhythm of life develops in variable surroundings from the favorable to the stressful, but power and joy are always the nature of its vital exuberance and the course of its divine substance. The work concludes with a hymn of man to the glory of life and man here returns sad of heart and in trepidation at his place in the impenetrable bosom of the universe. It is an inordinate problem leaving the work with an immense interrogation point, not one of doubt, but of application to God. Musically, the prelude takes the form of embryonic themes which gradually become defined, emerging from primitive silence into a great flood of sound. The *mouvement perpétuel* resembles a symphonic first movement involving a new musical annotation in an accumulation of rhythmic intricacies. The Hymn is presented in the form of a chorale by the brass, set against the warmer

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The composer wishes to add that in spite of this esoteric description the work is essentially "absolute" music and should be able to stand independent of metaphysical commentary.

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SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Twenty-first Program

FRIDAY AFTERNOON, APRIL 5, at 2:15 o'clock

SATURDAY EVENING, APRIL 6, at 8:30 o'clock

KORNSAND "Metamorphosis"
 Recitative — Air — March — Jig — Fugato — Finale
(First performance)

MOZART Violin Concerto in G major, No. 3, K. 216
 I. Allegro
 II. Adagio
 III. Rondeau: Allegro

INTERMISSION

DUKAS "La Péri": Poème dansé

PROKOFIEFF Violin Concerto No. 2, in G minor, *Op. 63*
 I. Allegro moderato
 II. Andante assai
 III. Allegro ben marcato

SOLOIST
 ISAAC STERN

By Harold Rogers

In every respect it was a distinguished concert that Charles Munch gave yesterday afternoon in Symphony Hall. It was distinguished first of all by the premiere of a composition by a member of the Boston Symphony, Emil Kornsand—the first composer in many years to emerge from the ranks of the players. It was further distinguished by the presence of Isaac Stern, whose violin sings with a silken voice.

Mr. Kornsand was seated in his accustomed place at the far left of the first violins as Dr. Munch opened the program with "Metamorphosis," written by Mr. Kornsand in 1955. The composer was therefore a performer in his own work, which turned out to be an ingratiating piece of music, intelligently wrought with care, economy, and affection.

Its six small sections—Recitative, Air, March, Jig, Fugato, and Finale—moved logically from one to the next, changing their shape as the title indi-

At the conclusion Mr. Kornsand took a bow from his seat. He was then urged by Dr. Munch to come center stage where he was warmly applauded both by the listeners and his colleagues. He returned twice again to receive the applause.

Mr. Stern played two concertos—the Mozart G. major, No. 3, K. 216, heard before the intermission, and the Prokofiev Concerto No. 2 in G minor, with which the program closed. Something very special happens when Mr. Stern plays a slow

cates. The moods are in miniature—like pastoral poems of tranquility, or of rhapsodic nostalgia, or even the remembrance of former glories as the dreamlike march passes by.

In the finale Mr. Kornsand rallies his forces for a forte not quite truly a climax, but more as the memory of a climax. Perhaps he is a neo-romantic, a man slightly saddened that the age of romance has passed. If so, the perfume of that period hovers over his music—but not the real perfume. Only the memory.

2 sm, 4-6-57

movement—as happened in the Mozart Adagio when his tone took on an ethereal lightness, like a cloud sailing serenely through the blue.

This refined poetic quality was again noted in the Andante assai of the Prokofiev, where he sounded a lovely cantilena over a strumming accompaniment. Warmth of tone, technical accuracy, emotional communication, and a sensitive spirit—these are the qualities by which Mr. Stern has earned a ready welcome to the concert halls of the world; and judging by the hearty ovation he won yesterday, he is especially beloved by Bostonians.

Dr. Munch revived Paul Dukas' "La Péri": Poème danse—absent from Symphony Hall for 22 years. It was a glorious revival, too—done with that rare gift of Dr. Munch's for extracting the essence from the French impressionists so that the orchestral colors shine with burnished light. The score itself is a lush tapestry of color, depicting epical scenes of Oriental imagination. Dr. Munch, when conducting music like this, is unsurpassed.

Isaac Stern Violin Soloist

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight, the 21st program of the Friday-Saturday series. Charles Munch, music director, conducted this program: Emil Kornsand: "Metamorphosis" (first performance); Mozart: Violin Concerto in G major (K. 216); Dukas: "La Péri"; Prokofiev: Violin Concerto No. 2, in G minor. Isaac Stern was soloist in the concertos.

By CYRUS DURGIN

Violinist Isaac Stern delivered himself of some great playing as soloist at the Boston Symphony Orchestra concert yesterday. To my mind he is one of the few supremely fine artists of his instrument today, and he was in top form. Between the Mozart and the Prokofiev Concertos he covered a broad range of exactions in style, technic and expression. When the concert was over he was hailed with applause and cheers, all of which he justly merited.

The flawless legato, the marvelously gentle, unforced manner of his Mozart playing really took you by the heart. This was real communication, direct to the listener, of the substance of one of Mozart's priceless treasures of creation. The slow movement, especially, was a long and rapturous song, unforgettable both in the shining quality of tone and the sculptured grace of Stern's phrasing.

Prokofiev's G minor Concerto is in a different musical world from that of Mozart, and where Mozart had glowed so beautifully, Prokofiev's wizardry dazzled. Even though it is not quite so much a display piece as Prokofiev's First Violin Concerto, the G minor is still extremely vivid and formidably difficult. But it is also excellent music, and clever, too. There is genuine feeling in that luscious tune of the slow movement, and an excellent invention at the end when the solo violin plays the pizzicati first heard from the massed strings, while the cello section plays the tune, and the string bass gives

out with a fine-gauged but telling effect of muted notes. No less fascinating is the use of bass drum and snare drum in place of tympani. These, to be sure, are details of orchestration, but they are salient points musically, as well.

Mr. Stern, using printed music instead of relying entirely upon his memory, performed Prokofiev with glittering virtuosity, but also with enormous musicality.

Metamorphosis Gentle

First violinist Emil Kornsand joined the comparatively small ranks of present and former Boston Symphony members who have had their own music played by this orchestra. (Others have included cellist Jacobus Langendoen, Charles Martin Loeffler, Henry Eichheim and Fernandez Arbos). Kornsand's "Metamorphosis," given first performance, proved an agreeable, solidly-constructed and well-scored piece.

It runs in six connected sections—Recitative, Air, March, Jig, Fugato and Finale, and, written in 1955, is a revision and amplification of an Air and March for Trombone and Orchestra which Kornsand composed for John W. Coffey, former Boston Symphony trombonist. One of its two themes is an ingenious and completely symmetrical 12-tone figure containing all the semitones of the scale, notable for the fact that but one interval of the theme is dissonant. "Metamorphosis" flows easily but gently, with not a marked amount of vigorous forward motion save in the March. I could have wished for more individuality between Jig, Fugato and Finale. It was hard to tell where one of these sections ended and the next began. Mr. Kornsand, upon conductor Charles Munch's bidding, walked from his place and acknowledged the cordial applause.

It was good to hear Dukas' "La Péri" once more, for the first time since the Boston Symphony last played it in 1935. This late romantic score, which begins peculiarly a little like Dukas' "The Apprentice Sorcerer," is a richly-colored tapestry of sound, and the colors have not faded. It is music of refinement but it also has power. Mr. Munch and the orchestra, who earlier had been at their superlative best, gave "La Péri" a truly sumptuous performance, as, in the ensuing music of Prokofiev, they provided a glorious background for Mr. Stern. 4-6-57

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 21st program of the 76th season in Symphony Hall yesterday afternoon. The soloist was Isaac Stern, violin. The program:

Metamorphosis	Kornsand
Concerto in G (K. 216)	Mozart
"La Peri"	Dukas
Violin Concerto No. 2, Op. 63	Prokofieff

By RUDOLPH ELIE

I have no doubt that few members of the audiences of the Boston Symphony concerts ever suspected, as they might have glanced at a quiet, middle-aged, bespectacled violinist occupying the last chair in the first row, that they were looking upon a composer as well as a musician of attainment.

They certainly found out yesterday afternoon, for Emil Kornsand's "Metamorphosis" was given its first performance and quickly made its way as an interesting and effective orchestral essay notable for its invention, its concise form and its clean, clear sound throughout.

In six movements played without pause, one blending imperceptibly with another, "Metamorphosis" is especially interesting for the fact that while it is based on the 12-tone technique, it is by no means shackled to it. Indeed, save for the statement of the first theme (which contains the "row" of the 12 different tones of the chromatic scale), its relation to Schoenberg's system is not only not evident but doesn't appear to be involved at all.

Leading Motive

This 12-tone row becomes a sort of leading motive in the work thereafter, contrasted with a broader, more lyric theme. And, as the ear can fix both firmly in mind, their evolutions may be followed with interest, the overall design emerging as a pleasing, effective whole. If anything is lacking, from the listener's point of view, it is rhythmic vigor; it moves along but not perhaps quite forcefully enough.

Mr. Kornsand, who has composed much music (including a viola concerto), displayed a fine sense of orchestration and orchestral color, and provided us, in short, with a very pleasant and interesting opening to the afternoon. He was called forth from his position in the row of first violinists by Mr. Munch and given a very hearty welcome.

What to say about Isaac Stern? Looking back over the years I find I have said everything; indeed, the adjectives in his favor are so refulgent as to be appalling and I won't trot them out for another airing at this point. Suffice it to say he played the Mozart Concerto so beautifully, so effortlessly and at the same time so charmingly as to make it a miracle, especially in the light of Mr. Munch's sensitive accompaniment. Later on the Prokofieff G minor provided another miracle, its slow movement in particular disclosing a limpid beauty of tone impossible to describe. The violinist got an ovation on both occasions. *Herald 4-6-57*
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some 22 years, to hear Dukas' "La Peri" again. Despite the marvelous array of effects this piece contains, despite its exotic textures and rising climaxes, it somehow just does not seem to make contact as a really impressive piece of music.

It makes an effect, to be sure; it holds the attention; yet always seems to miss the mark in some inexplicable way. I get the feeling it tries too hard, though doubtless in its proper frame as music for a ballet it would undoubtedly prove effective indeed. In any case, Mr. Munch gave it an exciting reading, the orchestra in peak form.

Pierre Monteux returns next week to guest conduct a program offering Mendelssohn's "Hebrides" Overture, Tchaikovsky's Fifth and Stravinsky's "Rite of Spring."

METAMORPHOSIS

By EMIL KORNSAND

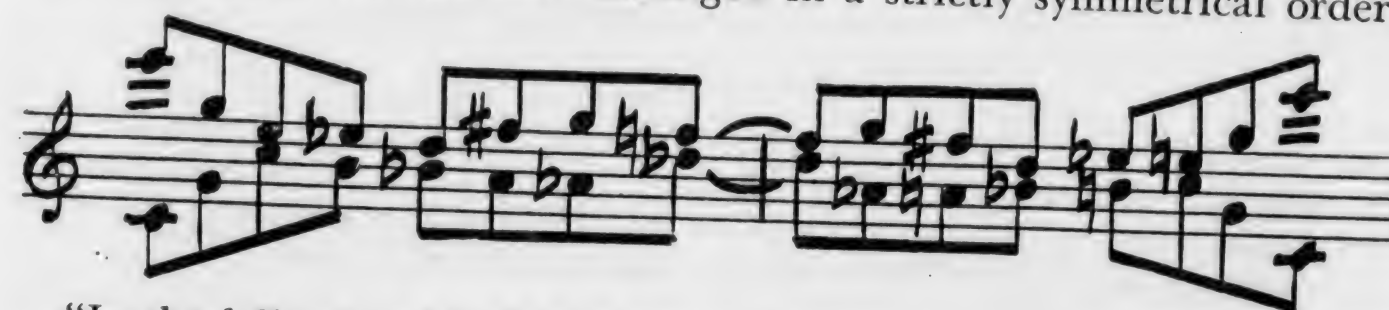
Born in Colmar (Alsace), February 12, 1894

Metamorphosis was composed in 1955 and is having its first performance. The following instruments are called for: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 3 trumpets, 2 trombones and tuba, timpani, percussion (glockenspiel, tam-tam, bass drum, cymbals, triangle, snare drum) and strings.

THE composer explains that he has chosen the title "*Metamorphosis*" for two reasons: "In 1955, during my vacation, I decided to rewrite my Air and March for Trombone and Orchestra* and develop it into a strictly orchestral piece. This more elaborate and colorful version is a metamorphosis since it has grown out of the earlier form like a butterfly out of a pupa. It contains six sections (Recitative - Air - March - Jig - Fugato - Finale). The second reason for calling this work a metamorphosis is its form for which I could not find a more appropriate name - the usual term 'theme and variations' would not give a sufficient indication of its nature.

* This work was composed for John W. Coffey, a member of the trombone section of the Boston Symphony Orchestra from 1941-1952.

"There are two themes, both stated in the Recitative together with intermittent quotations of a kind of *leitmotiv*, consisting of the twelve tones of the chromatic scale arranged in a strictly symmetrical order:



"In the following Air this *leitmotiv* becomes a continuous texture as a background on which the two themes are embroidered in a broad cantabile. The March employs mainly the first theme, while in the Jig the second theme is more in the foreground. This section is in the nature of a development leading to the Fugato which is a bridge to the Finale. The Finale opens with the recapitulation of the March theme and breaks off suddenly to give way to a scherzo-like episode in which now the *leitmotiv* has grown to a full-sized theme. Then follows a surprising E-major in which the *leitmotiv*, heard from the glockenspiel, flute and clarinet, is cut off halfway with two abrupt measures of the March."

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 It was interesting, after

some 22 years, to hear Dukas' "La Peri" again. Despite the marvelous array of effects this piece contains, despite its exotic textures and rising climaxes, it somehow just does not seem to make contact as a really impressive piece of music.

It makes an effect, to be sure; it holds the attention; yet always seems to miss the mark in some inexplicable way. I get the feeling it tries too hard, though doubtless in its proper frame as music for a ballet it would undoubtedly prove effective indeed. In any case, Mr. Munch gave it an exciting reading, the orchestra in peak form.

Pierre Monteux returns next week to guest conduct a program offering Mendelssohn's "Hebrides" Overture, Tchaikovsky's Fifth and Stravinsky's "Rite of Spring."

METAMORPHOSIS

By EMIL KORNSAND

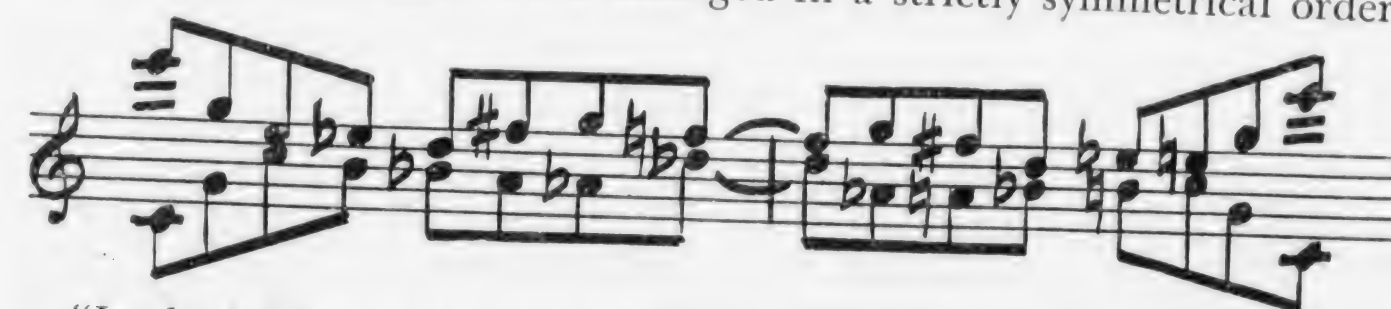
Born in Colmar (Alsace), February 12, 1894

Metamorphosis was composed in 1955 and is having its first performance. The following instruments are called for: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 3 trumpets, 2 trombones and tuba, timpani, percussion (glockenspiel, tam-tam, bass drum, cymbals, triangle, snare drum) and strings.

THE composer explains that he has chosen the title "*Metamorphosis*" for two reasons: "In 1955, during my vacation, I decided to rewrite my Air and March for Trombone and Orchestra* and develop it into a strictly orchestral piece. This more elaborate and colorful version is a metamorphosis since it has grown out of the earlier form like a butterfly out of a pupa. It contains six sections (Recitative - Air - March - Jig - Fugato - Finale). The second reason for calling this work a metamorphosis is its form for which I could not find a more appropriate name - the usual term 'theme and variations' would not give a sufficient indication of its nature.

* This work was composed for John W. Coffey, a member of the trombone section of the Boston Symphony Orchestra from 1941-1952.

"There are two themes, both stated in the Recitative together with intermittent quotations of a kind of *leitmotiv*, consisting of the twelve tones of the chromatic scale arranged in a strictly symmetrical order:



"In the following Air this *leitmotiv* becomes a continuous texture as a background on which the two themes are embroidered in a broad cantabile. The March employs mainly the first theme, while in the Jig the second theme is more in the foreground. This section is in the nature of a development leading to the Fugato which is a bridge to the Finale. The Finale opens with the recapitulation of the March theme and breaks off suddenly to give way to a scherzo-like episode in which now the *leitmotiv* has grown to a full-sized theme. Then follows a surprising E-major in which the *leitmotiv*, heard from the glockenspiel, flute and clarinet, is cut off halfway with two abrupt measures of the March."

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Emil Kornsand, a member of the first violin section of the Boston Symphony Orchestra, first came to this country in 1938 as a member of the N.B.C. Orchestra under the direction of Arturo Toscanini. In the following season he joined the viola section of the Boston Symphony Orchestra. It was in the first season of Charles Munch (1950) that he changed his position to violinist.

Born at Colmar in the Upper Rhine Valley, Emil Kornsand attended school in Karlsruhe in Baden (Germany). His first instruction on the violin began before his sixth year and continued at the then Grand Ducal Conservatory at Karlsruhe. After his regular schooling he studied violin with Sam Franko, and composition with Wilhelm Klatte at the Stern Conservatory in Berlin. Following the First World War he completed his studies with Karl Klingler (violin) and Friedrich E. Koch (composition) at the State *Hochschule für Musik* in Berlin-Charlottenburg. After fifteen years as "*Kammermusiker*" at the Berlin State Opera he left Germany in 1938 to make the United States his home. In Boston he has composed a number of works in chamber forms.

ISAAC STERN

ISAAC STERN was born in Kriminiesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant and studied piano at six, changing to violin at the age of eight, when Naoum Blinder, concert master of the San Francisco Orchestra, was his teacher. He played with the San Francisco Orchestra at the age of eleven. He studied in New York with Louis Persinger, and made his New York debut in 1937. He was active in the U.S.O. in the Pacific area and after the war toured as a concert artist in many parts of the world. He played Prokofieff's First Concerto with the Boston Symphony Orchestra, January 9, 1948, and the first performance of William Schuman's Violin Concerto on February 10, 1950; Brahms' Concerto, January 23, 1953; Mozart's G major Concerto and Bernstein's Serenade (first performance in the United States) on April 15, 1955.

Twenty-second Program

FRIDAY AFTERNOON, APRIL 12, at 2:15 o'clock

SATURDAY EVENING, APRIL 13, at 8:30 o'clock

PIERRE MONTEUX, *Conductor*

MENDELSSOHN Overture, "The Hebrides" ("Fingal's Cave"), *Op. 26*

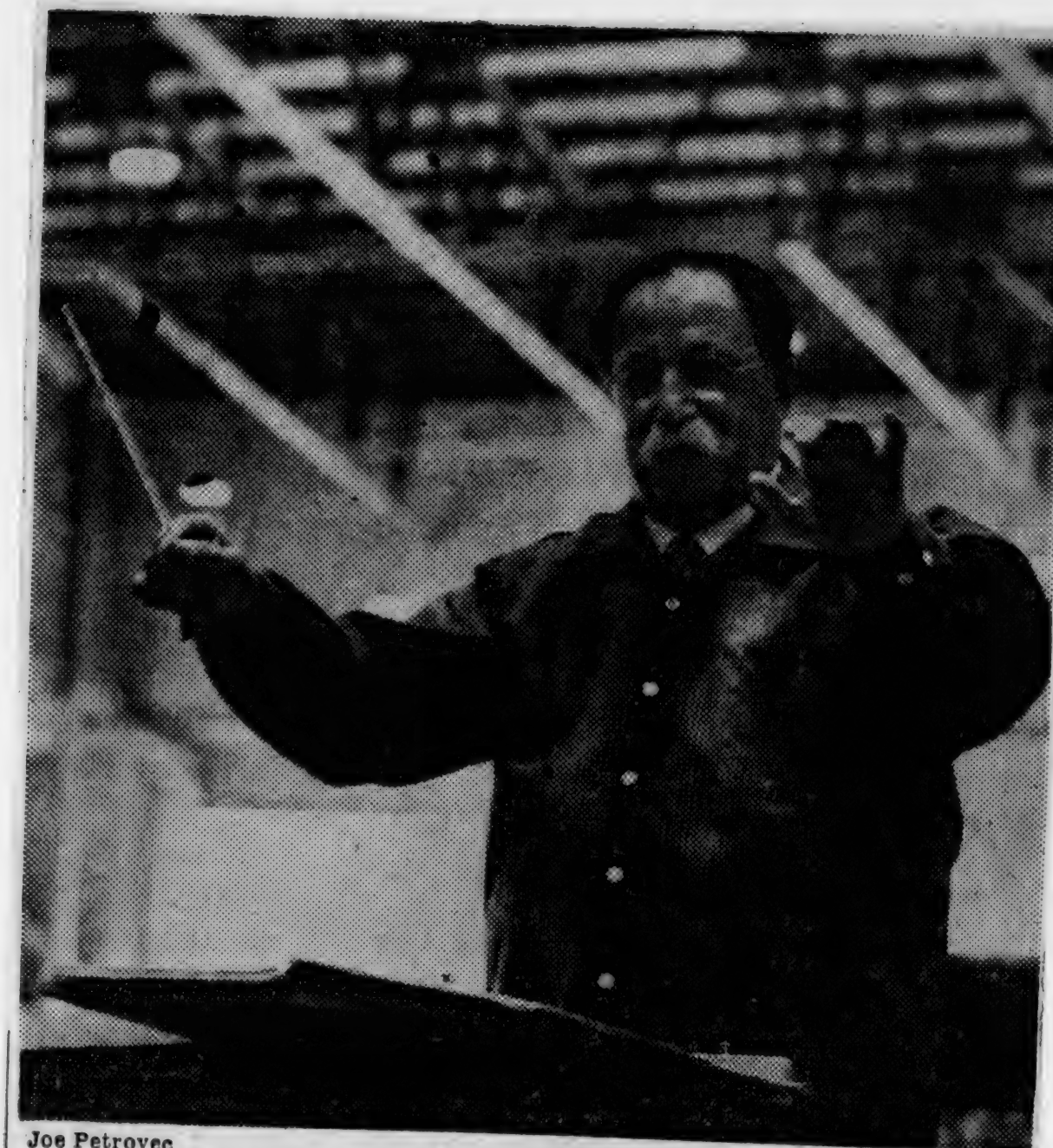
TCHAIKOVSKY Symphony No. 5, in E minor, *Op. 64*

- I. Andante; Allegro con anima
- II. Andante cantabile con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso; Allegro vivace

INTERMISSION

STRAVINSKY "Le Sacre du Printemps" ("The Rite of Spring")
Pictures of Pagan Russia

- I. The Adoration of the Earth
Introduction — Harbingers of Spring — Dance of the Adolescents —
Abduction — Spring Rounds — Games of the Rival Towns — The
Procession of the Wise Men — The Adoration of the Earth (The
Wise Man) — Dance of the Earth.
- II. The Sacrifice
Introduction — Mysterious Circles of the Adolescents — Glorification
of the Chosen One — Evocation of the Ancestors — The Sacrificial
Dance of the Chosen One.



Joe Petrovec

Pierre Monteux will honor Igor Stravinsky's 75th anniversary by conducting "Le Sacre du Printemps" at the Boston Symphony's concerts this afternoon, Saturday night, and Sunday afternoon. 634 4-21-57

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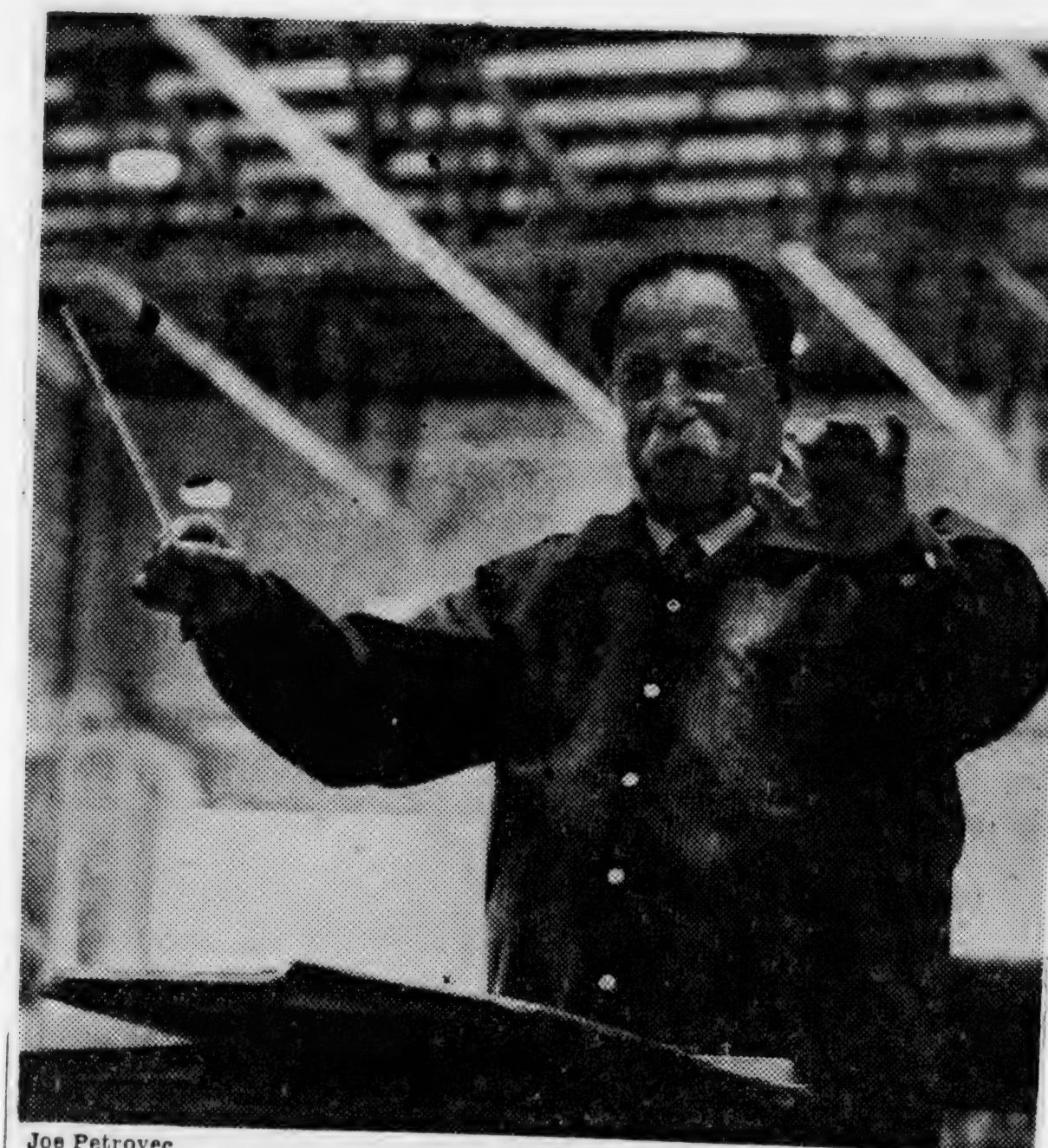
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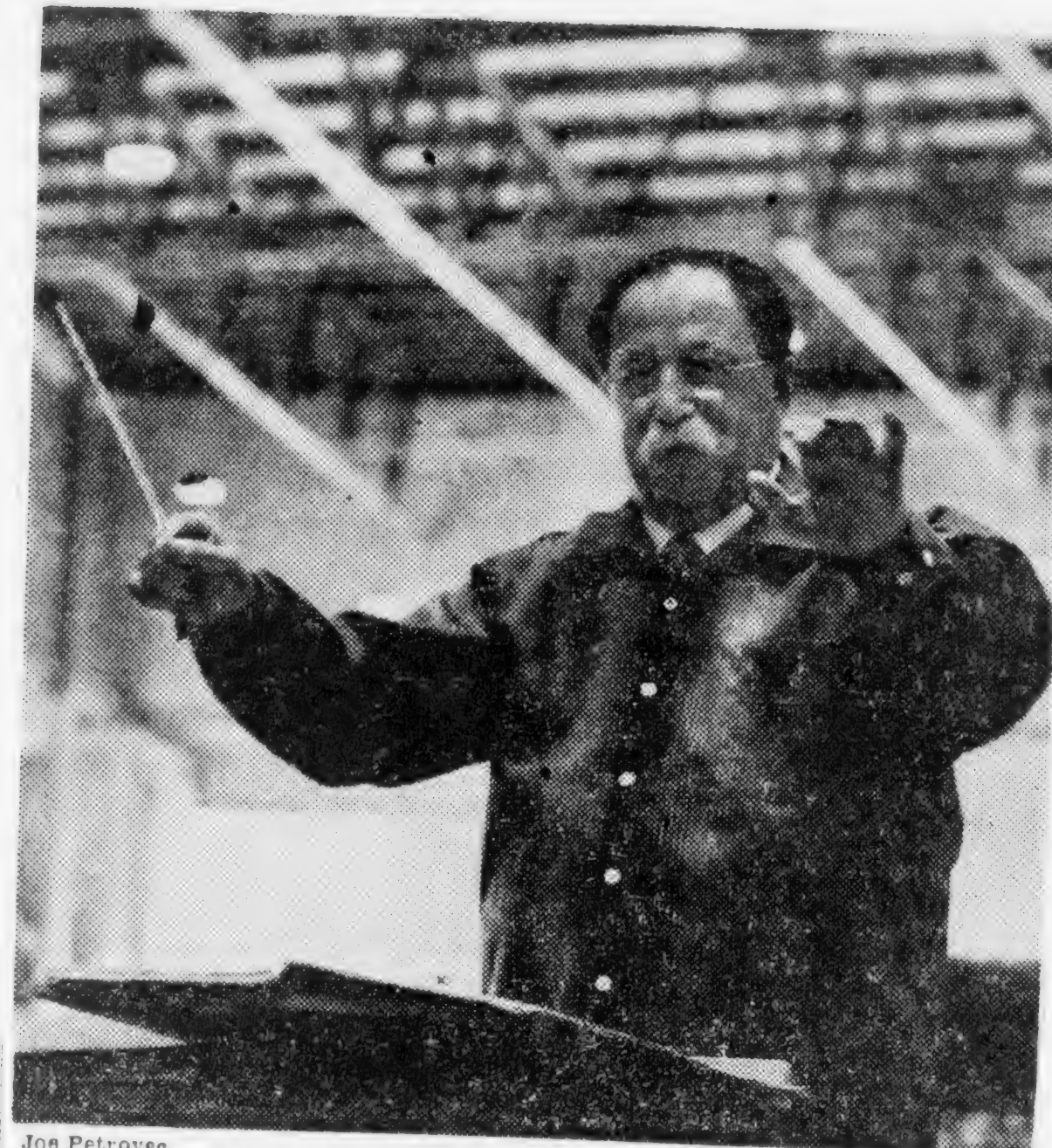
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'Sacre' Presented in Honor Of Stravinsky's 75th Year

Monitor 4-13-57

By Harold Rogers

On June 17 Igor Stravinsky will celebrate his 75th anniversary, and Pierre Monteux, who is seven years Stravinsky's senior, is playing "Le Sacre du Printemps" at the Symphony Hall concerts this weekend for old time's sake.

Nearly everyone knows by now, of course, that Mr. Monteux conducted the premiere in Paris way back in 1913. But not everyone knows about the first time Mr. Monteux himself heard the score of "Sacre." Stravinsky played it for him on the piano and then asked him what he thought of it.

"It will cause a scandal," Mr. Monteux replied, "but I will conduct it."

He did, and it did.

Bostonians have heard it many times since 1924 (yes, Mr. Monteux was on the podium then, top) and they must now consider it a dear old friend, something of a charming piece that may have its rowdy moments, of course, but no surprises.

There were no surprises yesterday in Mr. Monteux's performance, unless one happened to be watching Danny Kaye's kinetic responses to some of the more insistent portions of the score. Mr. Kaye had his wife and young daughter with him, and the latter was of the opinion that she liked it very much. "But," as her father explained, "she likes all kinds of weird sounds."

Well, perhaps this performance didn't have the electrical content found in Mr. Monteux's 1951 performance, but that memorable concert also had the excitement of his return to Symphony Hall after an absence of 25 years.

This is not to say that yesterday's performance had no electricity—quite the contrary. This pair of ears cannot remember when the battery, meaning the drums, has carried such high

voltage. But the traversal was slightly unfocused at times, a condition that will doubtless disappear at the performances tonight and Sunday afternoon. After all, it is an extremely complex score, and it still takes a bit of doing to whip it into shape each time it is programmed.

Mr. Monteux opened with Mendelssohn's "Fingal's Cave" Overture, otherwise known as "The Hebrides," and again the ebb and flow of roaring waters surrounded us, recalling the composer's delight in his visit to the strange cavern.

The remaining item on Mr. Monteux's program was the Tchaikovsky Fifth Symphony, out of which he wrung a full measure of decibels emotion while hardly moving a muscle. He gives his musicians careful guidance with his baton, but he lets them do the work.

They Still Walk Out on "Rite"

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight, the 22d program of the Friday-Saturday series. Pierre Monteux, as guest, conducted "The Hebrides" ("Fingal's Cave") Overture of Mendelssohn, the Symphony No. 5, in E minor, by Tchaikovsky, and "The Rite of Spring," by Stravinsky.

By CYRUS BURGIN

Pierre Monteux returns this week as guest conductor of the Boston Symphony Orchestra, and the climax of his program is a score with which he has been uniquely associated for 44 years: Stravinsky's "The Rite of Spring." He conducts it in honor of the approaching 75th birthday, next June 17, of the composer.

This chronicler would not wish to distort a report of yesterday afternoon's concert, or give a minor and extraneous manifestation undue emphasis. But he was really surprised, during the course of Stravinsky's masterpiece, to see that people still walk out upon it. Quite a number did, from the floor and two balconies.

It just goes to show how one's own attitude and taste cannot be a reliable barometer of those of the ultimately final critic: the public. Of course there was a fearful pandemonium and scandal when Monteux conducted the very first performance of the "Rite", in Paris in 1913. But after 39 years had passed, the audience at the same Theatre Du Champs Elysees, when Monteux conducted the Boston Symphony in it during the European tour of 1952, applauded wildly. Now four more years have passed.

I would have thought that most people, even if they had not taken the work to their hearts, now would regard it with composure. Perhaps it is a matter of generation. Those who have made acquaintance with this giant among rhythmically virtuosic pieces within, say, 20 years, probably consider it much as I do: as one of the supremely great masterworks of the early 20th Century, loud and violent, to be sure, but enormously clever and a landmark in composition. Still, you never can tell!

At any rate, this performance yesterday was a marvel of vigor and color. It may not have been the neatest reading of the score Monteux has given, but its power was overwhelming.

Tchaikovsky's passionate Symphony in E minor was likewise

characterized by genuine intensity, an impressive surge of melody and feeling. Perhaps the pace of the main body of the first movement was a trifle slow at the start, but tempo—up to a point—is a matter of individual preference. Monteux brought out some of the inner voices, too, in some places too much, so that the principal tune of the moment was obscured. But, once again, the strength of his reading was notable.

It is a tribute to his own powers that, at the age of 82, Monteux can communicate so effectively from composer to orchestra to audience. More than one person I heard say when the concert was over: "What a really grand old man!"

Next week Charles Munch will return, to present the second part of Bach's "St. Matthew" Passion in observance of Easter. The choruses will be the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth; the soloists Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and Mack Harrell and James Joyce, bass.

N. B.: The afternoon concert next week will be given Thursday, to avoid Good Friday. The evening concert will be Saturday, as usual.

Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the 22d program of the 76th season in Symphony Hall yesterday afternoon. The program: "The Hebrides," Op. 26 Mendelssohn
Symphony No. 5 in E minor, Op. 64 Tchaikovsky
"Le Sacre du Printemps".... Stravinsky

By RUDOLPH ELIE

Pierre Monteux, that 82-year-old musical legend, returned yesterday afternoon for his second appearance with the orchestra this season and provided, as always, another formidable display of his mastery of the orchestra.

Mr. Monteux does not conduct in the contemporary sense of the term. There is nothing whatever theatrical about him either in appearance or manner. He merely marches to the conductor's stand, his great white mustachios in vivid contrast to his mane of hair as black as the inside of a coal mine, turns to the orchestra and beats the time. Occasionally he phrases a passage with his left hand or signals an entrance, but that is all. The rest is the miracle of the stock: the men of the orchestra, as secure in

the justness and accuracy of the conductor's intentions have no concern but performance.

The result, if it is hardly ever incandescent, is on the other hand hardly ever subject to interpretative carpings on the part of public and critics alike. There it is, Mr. Monteux's broad back seems to suggest, the way it was written, and if you have any complaints, kindly take them up with Mr. Tchaikovsky.

Speak for Self

There is no danger of anyone trying to do this in the case of that composer's Fifth Symphony, given for the first time since the late Guido Cantelli conducted it some four years ago. Mr. Monteux might have got a great deal more out of the work by emphasizing some of its more obvious melodrama, but he didn't do that: he played it absolutely straightforwardly and let it speak for itself. And that it did, attaining an ovation for conductor and orchestra at the end. It may be added that the orchestra played with remarkable precision and James Stagliano, meantime, traversed the horn solo of the slow movement beautifully. *See 4/13/57*

Stravinsky's "Rite of Spring," introduced to the world by Mr. Monteux in a riotous Parisian premiere some 44 years ago, has long since lost its shock value and, although it still holds its own among the noisiest pieces ever written, it remains one of the true masterworks of the 20th century, at once colorful, exotic, passionate, barbarous and exciting, in its volcanic rhythms, its tightness of structure, its free-ranging melodies.

I couldn't help but think what a tremendous impact this would have on the stage today in Massine's choreography, the music provided by such an orchestra and conductor as this, in a day when the average listener is no more dismayed by this music than by that of Strauss. However, nearly 30 years have passed since it was mounted in this country, and doubtless 30 or more will pass before it is again. On this occasion Mr. Monteux, who conducted it all from memory when he did it in Paris in 1952 with the Boston Symphony, used a score.

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Twenty-third Program

THURSDAY AFTERNOON, APRIL 18, at 2:15 o'clock

SATURDAY EVENING, APRIL 20, at 8:30 o'clock

BACH.....The Passion According to St. Matthew
(Opening Chorus and Part II)

Soprano: ADELE ADDISON
Contralto: FLORENCE KOPLEFF
Tenor: JOHN MCCOLLUM
Bass: MACK HARRELL
Bass: JAMES JOYCE

HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
(G. WALLACE WOODWORTH, Conductor)

Harpsichord: DANIEL PINKHAM Organ: ALFRED NASH PATTERSON
Viola da Gamba: ALFRED ZIGHERA

There will be an intermission after the Chorale
"O Haupt voll Blut und Wunden" (First verse)

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SYMPHONIANA

Mendelssohn and "The Greatest of Christian Works"

MENDELSSOHN AND
"THE GREATEST OF
CHRISTIAN WORKS"

In the year 1829, two young musicians in Berlin, Felix Mendelssohn, aged 20, and his friend the singer and actor Eduard Devrient became aware that a great work of Bach lay at hand of which the world knew nothing. "Old Bach" was then considered old-fashioned, and was less regarded as a composer than his son Philip Emanuel. Few musicians would have been interested if the fact had been brought to their attention that Johann Sebastian Bach, a hundred years before, had composed Passions to the four gospels and led them at the St. Thomas Church in Leipzig at the Good Friday services.

Yet Carl Friedrich Zelter, the aging director of the *Singakademie*, had acquired the music of his Passion According to St. Matthew and tried out parts of it with his chorus. His young pupil Felix Mendelssohn and Devrient with him were at once interested as the score was sampled, and on further investigation the fine choruses, the quiet and wonderfully expressive part of Jesus excited them. Devrient talked Mendelssohn into approaching Zelter and getting his permission for a public performance. Although Mendelssohn, knowing Zelter's cautious and unenterprising ways, hesitated to anger his teacher, the two at last extracted from him a reluctant consent.

The forces of the *Singakademie* were accordingly mustered for the double chorus, an orchestra brought together. Mendelssohn, it was decided, would conduct, Devrient would sing the part of Christ. Their next step was to find the other solo singers.

As the two musicians set out to make their calls they were filled with a sud-

den elation, a sense that an important musical revelation was at hand. Devrient describes this moment in his *Recollections of Felix Mendelssohn*:

"We were speaking of the strange chance that, just a hundred years after the work could have been last heard, it should now again see the light. 'And to think,' said Felix triumphantly, standing still in the middle of the *Opern Platz*, 'that it should be an actor and a Jew who give back to the people the greatest of Christian works.'

"Felix was quite carried away by his joyful mood; on other occasions he avoided all reference to his Jewish descent."

They had no trouble in persuading the four best singers in the opera to join in their venture.

"Their participation in the rehearsals, and the greater finish these now assumed, gave a fresh impetus to our work. Musicians and amateurs all thronged to the rehearsals, anxious to understand it better and better. All were amazed, not only at its architectonic grandeur of structure, but at its abundance of melody, its wealth of expression and of passion, at its quaint and affecting declamation, and at its dramatic power. No one had ever suspected old Bach of all this.

"But Felix's share in making the splendid properties of this work felt and known is as memorable as the undertaking itself. His perfect mastery of all its details was only half his merit. His energy, perseverance, tact, and clever calculation of the resources at hand, made this masterpiece modern, intelligible, and lifelike once more. Those who did not witness this, his first and greatest achievement in conductorship, can scarcely realize or appreciate the magnificent powers of this youth of twenty. The revered presence of Zelter gave still greater importance to the orchestral rehearsals. Until these took place, Felix had both to accompany and to conduct, a difficult matter with the

rapid alternations of chorus and solos in ever-changing rhythms: here he used to play the accompaniment with the left hand, and conduct with the right. . . .

"Nothing less than the absolute success of the first resuscitation of Bach's masterpiece, on the 11th of March, 1829, could have initiated the subsequent study of this master by the leading musicians of modern times, and on this account the performance is memorable. . . .

"Never have I known any performance so consecrated by one united sympathy.

"Our concert made an extraordinary sensation in the educated circles of Berlin. This re-popularising of a half-forgotten master was felt to be of pregnant import. A second performance was called for, which took place on the 21st of March, and was crowded like the first. There was yet one more, under Zelter, after Felix's departure, on Good Friday, the 17th of April, in lieu of the usual 'Tod Jesu' of Graun.

"All who are interested in music know how the sensation made by these performances caused other towns to make similar attempts; how the other 'Passions' of Bach were taken in hand, especially that according to St. John; how attention was also turned upon the instrumental productions of the old master, how they were published, and performed at concerts, etc. The worshippers of Bach, however, must not forget that the great light dawned upon them from the 11th of March, 1829, and that it was Felix Mendelssohn who gave new vitality to the most profound of composers. It is one of the dearest treasures of my life, the remembrance that I helped to spur on this great event."

Boston Symphony Assisted By Harvard-Radcliffe Group

By Harold Rogers

In the eight years that Charles Munch has been conductor of the Boston Symphony he has established a tradition of his own — that of alternately presenting the Bach Passions, according to St. Matthew or to St. John, during the Easter season. This spring the turn has fallen to St. Matthew, and Dr. Munch, as usual, has prepared a consecrated performance.

There are times when one may disagree with Dr. Munch's performances of Beethoven, or take sharp issue with his Wagner, but Bach is one German composer whom he conducts with a reverence that commands approval. His performances of the Passion music, both yesterday and in years past, have been virtually flawless. Bach was careful not to lose an ounce of the drama of Jesus' trial and crucifixion, and Dr. Munch always recaptures the full essence.

In this performance, to be repeated in Symphony Hall to-

morrow night, Dr. Munch again had the assistance of the Harvard Glee Club and the Radcliffe Choral Society, trained to a refined sensitivity by their conductor, G. Wallace Woodworth. Dr. Munch always does something wonderful with chorales; they are barely whispered and take to the air like eider-down—as, for instance, "When I too am departing." *CSM 4-19-37*

John McCollum again gave eloquent utterance to the tenor part of the Evangelist, a role somewhat thankless in that it requires a great deal of recitative singing with no arias to display the voice in its more beautiful aspects. Though it may sound heretical to say so, at least one listener found the Evangelist's music more than a trifle tedious.

But in the many other arias are abundant compensations, as in that for the bass: "Let my heart be pure as Thine." Here Mack Harrell sang with fervor and admirable musicianship. His handling of Jesus' outcry, "Eli, Eli, lama sabachthani!" was powerfully and poignantly presented.

Adele Addison, whose sweet and radiant soprano was heard not half enough, brought a celestial quality to the tender aria, "From love unbounded." Florence Kopleff again proved to be an artist of many winning qualities, her contralto firmly pitched and clearly focused. Several of the minor bass parts were carried by James Joyce, whose singing, though beautiful in tone, did not always leave us with the conviction that he was secure in pitch.

Superb choral singing was heard in the opening chorus, "Come, ye Daughters, share my anguish," and again in the moving close, "In tears of grief here sit we weeping." Dr. Munch jumped from the opening chorus to Part II, owing to the work's inordinate length, and even so, the concert ran a half hour longer than usual.

Bach's "St. Matthew" Passion

THE BOSTON SYMPHONY ORCHESTRA played yesterday afternoon and will repeat tomorrow night, the 23d program of the "regular" series. Charles Munch, music director, presented the opening chorus and most of Part 2 of Bach's "St. Matthew" Passion. The choruses were the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. The soloists were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and James Joyce and Mack Harrell, basses. Featured instrumentalists were Daniel Pinkham, harpsichord; Alfred Zighera, viola da gamba, and Alfred Nash Patterson, organ.

By CYRUS DURGIN

Bach's "St. Matthew" Passion, to the extent of the opening chorus and most of part two, forms the program for the Boston Symphony Orchestra in this week immediately before Easter. The afternoon concert, by custom, was given on Thursday, to avoid Good Friday. The evening performance will be Saturday, as usual.

In general, yesterday's concert was glorious music-making of a devotional order. Only the smallest and most unimportant flaws could be found in the instrumental playing, the choral and solo singing. The substance of a great masterpiece was superbly communicated, a masterpiece huge and very special. But no matter how special, some of the audience applauded as usual, though it was obvious that no applause was desired. Mr. Munch left the stand, at intermission, without turning to the public. He did likewise when the Passion had been finished; the soloists followed him, and none returned. *4 Apr 19-37*

Yet the handclapping went on. I wonder if casual Bostonian informality cannot sometimes be too casual and too informal. What possesses people to burst out with the noise of slapping palms when good taste indicates otherwise? They applauded the Passion yesterday, "Parsifal" last Sunday; they applaud an opera aria and break up continuity of performance, they applaud before a curtain is down and so obliterate the last few measures. They applaud, applaud, applaud! Why? Thoughtlessness? Exhibitionism? Both? Quite likely!

The Harvard and Radcliffe choruses, always well-prepared, seem this year to excel the standards of the past, both in technical

ability and a large, firm, warm tone. Sometimes these young voices are too light, but such was not the case yesterday. There was weight as well as flexibility, enough to bring out in all its horrible, frightening intensity that cry of the mob upon the word "Barrabas!" and enough to make quite plain Bach's moving contrapuntal parts.

The soloists were exceptionally well chosen. Miss Addison as always, sang with a gorgeous quality of tone, with great polish and flawless style. Miss Kopleff sang in a musicianly fashion, but unaccountably you could not hear her above the orchestra much of the time. The delivery of the Evangelist's narrative, by John McCollum, testified to the enormous strides in artistry this young tenor has made. Some of the uppermost notes made a little strain upon his (was he somewhat out of voice?) but his grasp of subtle rhythm and his expression were superlative. Mack Harrell's work was sonorous and noble, for, as we have known these many years, he is a true musician among singers. Mr. Joyce managed his part creditably.

Mr. Pinkham's crisp but plastic accompaniment of recitatives, the graceful gamba playing by Alfred Zighera, and Mr. Patterson's management of the organ (a little more solid and more churchly-sounding than the instrument is ordinarily made to sound) all contributed importantly to the sum total.

Mr. Munch, invariably different in Bach from the Munch we know in French music and the standard repertory, conducted in what can be described only as a dedicated fashion. You might disagree with his tempi (I did not happen to) but they were never dragged or stretched, nor were they perfunctory.

Next week the season will end with first American performance of Henry Barraud's *Te Deum* in Memory of Serge Koussevitzky, and Beethoven's Ninth Symphony. The Chorus Pro Musica, prepared by Alfred Nash Patterson, will participate, and the soloists will be Mariquita Moll, Marth Lipton, and Messrs. McCollum and Harrell.

The Boston Symphony Orchestra, Charles Munch conducting, gave the 23d program of the 76th season in Symphony Hall yesterday afternoon. The soloists were Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor, and James Joyce and Mack Harrell, bass. Assisting were the Harvard Glee Club and the Radcliffe Choral Society. The performance was given over to Bach's Passion According to St. Matthew, Part II.

By RUDOLPH ELIE

Charles Munch's happy idea of alternating Bach "St. John" and "St. Matthew" Passions at this time of year brought forward the last named of the two this year and it all resulted in an atmosphere of hush verging on the devotional, as indeed it should. *Herald 4/19/57*

But, due to the odd way in which the work was presented, in terms of cuts and so on, it seemed in many respects to be an entirely different work than usual with an entirely different effect. Mr. Munch began with the opening chorus of the work, then skipped to Part II, which he did with but few important cuts thereafter, though one of those cuts seemed almost incomprehensible to me, for the contralto aria with the whispered "Wohin?" of the chorus is certainly one of the most magical moments in the whole score.

On the other hand he included two bass arias hardly ever done outside a full performance of the work, one of them particularly interesting for the marvelous (and very difficult) obbligato of the viola da gamba. This was played by Mr. Zighera most effectively once he got into it, and it was sung with grave beauty by Mack Harrell, whose vocal quality throughout was fine and expressive.

GIGANTIC WORK

To be sure, were Sebastian Bach himself to make the cuts necessary for a contemporary audience, compressing this gigantic work into two hours, somebody would doubtless complain about them. So this isn't to be construed as a complaint:

it is simply that this particular version of the work, though it maintained the continuity of the narrative line, seemed considerably less effective in the omission of a number of the greatest arias, such as "Ich will bei meine Jesu wachen."

This was a fine though perhaps not an outstanding performance of the work. The chorus, as always, disclosed the superb training given it by G. Wallace Woodworth, producing a wide variety of tonal effects from the lightest but well focused tone to an outburst of fortissimo of great impact. The care with which Mr. Woodworth prepares his chorus for an affair like this turns up with particular effect

in the accuracy of his sopranos taking their high notes at less than half voice: it is quite an achievement in any student choral group.

All of the principals are well known and much admired at these concerts. John McCollum, whose role is protracted and very difficult, seemed to have a little difficulty at first with his top notes but presently settled down and sang the recitative of the Evangelist most graphically. Adele Addison had little to do in this version of the work, but displayed, as always, the charming quality of her voice and her high vocal attainment as well. Florence Kopleff, with the major share of the solo singing, also sang with much distinction, doing the marvelous "Ebarne dich" with great effect to the violin solo obligato of Richard Burgin. James Joyce took the roles of Pilate and others in the drama and did them very well indeed, while the orchestra, as always, played the instrumental score beautifully.

The last concert of the season next week offers Barraud's "Te Deum," and Beethoven's Ninth Symphony with soloists and chorus.

SEVENTY-SIXTH SEASON • NINETEEN HUNDRED FIFTY-SIX AND FIFTY-SEVEN

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 26, at 2:15 o'clock

SATURDAY EVENING, APRIL 27, at 8:30 o'clock

BARRAUD.....Te Deum, in Memory of Serge Koussevitzky, for Chorus and Orchestra
(First performance in the United States)

BEETHOVEN.....Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, Op. 125

- I. Allegro, ma non troppo, un poco maestoso
- II. Molto vivace: Presto
- III. Adagio molto e cantabile
- IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

CHORUS PRO MUSICA
ALFRED NASH PATTERSON, *Conductor*

SOLOISTS
MARIQUITA MOLL, *Soprano* JOHN MCCOLLUM, *Tenor*
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BOSTON SYMPHONY ORCHESTRA

Beethoven Ninth Ends Season

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight, the 24th and last program of the Friday-Saturday series. Charles Munch, music director, conducted the first United States performance of a Te Deum by Henry Barraud, and the Ninth Symphony of Beethoven. The Chorus Pro Musica, prepared by Alfred Nash Patterson, assisted in both works. Soloists for the Beethoven Symphony were Mariquita Moll, soprano; Martha Lipton, contralto; John McCollum, tenor, and Mack Harrell, bass.

By CYRUS DURGIN

This year, as last, Charles Munch has chosen to end a season of the Boston Symphony Orchestra with the Ninth Symphony of Beethoven. With this choice no one disagreed, for the mighty Ninth is not only one of the solitary peaks among musical masterpieces, but a work demanding somewhat more of an occasion than just a pair of concerts.

But to the general nature of yesterday's performance this chronicler must register strong exception. A year ago, Mr. Munch performed the Ninth with extraordinary care and beauty. Yesterday his reading of many pages seemed careless and perfunctory. From the outset of the first movement, the texture was coarse. The conductor brought up trumpets and tympani until their powerful resonance all but drowned strings and other instruments. The tympani constitute a featured instrument in the scherzo, quite properly, but here again Mr. Munch overdid a good thing.

The finale was noisier than it need have been, and the whole feeling, to my mind, was superficial rather than a sense of enormous power and exaltation. The last section of the finale, to be sure, is marked prestissimo, which means, as a wag once said, "faster than possible." But if chorus, soloists and orchestra are going to sound musical and not like a "whoop and a holler," as yesterday, the tempo must be moderated a hair.

The slow movement was happily a different story, a beautiful and sensitive traversal of extended and detailed melodic lines.

Here the balance of instruments was just and the total effect deeply moving.

A Real Ovation

The performance of the Ninth, whatever it lacked in refinement as noted above, was extraordinarily exciting. The final chord had barely sounded when the applause and the cheers broke out. This was a real ovation for all concerned. As he reappeared on stage, Mr. Munch bade double-bass player Gaston Dufresne and trumpeter Marcel Lafosse come to the center of the stage for individual recognition. These two excellent musicians are retiring from the Orchestra after the Berkshire Festival. They will be missed.

The afternoon began with first United States performance of Henry Barraud's Te Deum in memory of Serge Koussevitzky. This is an interesting work, if somewhat lacking in variety of color; it is dynamic in character and moves with steady rhythmic progress. The scoring contrasts the choral voices with piccolo, two each of flutes, oboes, clarinets, bassoons, trumpets and trombones, and four horns, plus the string bass section. Naturally this makes for more or less mass effects, with the instruments serving as a solid foundation for the play of vocal lines.

The Chorus Pro Musica gave a splendid account of itself, which in turn testified to the care with which conductor Alfred Nash Patterson had prepared his singers in both Barraud (which sounded very difficult) and the exacting Ninth Symphony. The tone was full-bodied, balanced (if one overlooks a slight thinness of tenor sound) and agreeable.

Mack Harrell shone among the soloists, both because of the prominence of the bass role in the Ninth Symphony, and because he sang with superb musical feeling. Miss Moll navigated the high soprano part but she seemed to be not in her best voice. Miss Lipton and Mr. McCollum also were creditable.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 24th concert of the 76th season in Symphony Hall yesterday afternoon. The soloists were Mariquita Moll, soprano; Martha Lipton, contralto; John McCollum, tenor and Mack Harrell, bass. Assisting was the Chorus Pro Musica, Alfred Nash Patterson, conductor. The program: Te Deum, Henry Barraud; Symphony No. 9 in D minor, Op. 125, Beethoven.

By RUDOLPH ELIE

The 76th season of the Boston Symphony Orchestra came to an end yesterday for the Friday afternooners in what may only be described as the most stunning performance of the Ninth Symphony it has ever been my privilege to hear.

Before touching on that however, we must first deal with a Te Deum for chorus and orchestra by Henry Barraud, a 57-year-old composer, who dedicated this 10-minute long work to the memory of Serge Koussevitzky. It is a strange and not very agreeable piece that nonetheless suggests a sort of neo-Gothic grandeur in the solemnity of its utterance. Scored, oddly enough, for brass, woodwinds and double basses, who accompany the vocal part, but are used largely in tonal contrasts of a massive nature alternating with the voices, the sound is generally harsh, dissonant and without any suggestion of warmth or tenderness whatever.

Came Into Own

Yet, as indicated above, it does have a ring of authentic liturgical power, especially in its inner section, which suggests its roots are in those of the plainsong. It is obviously fiercely difficult for the singers, for its intervals are most unvocal in their jagged leaps while the dissonant contrapuntal fabric presents even so experienced a chorus as the Chorus Pro Musica with nearly insuperable problems. In fact they were insuperable: even without knowing the score at all I was aware of some shaky entrances and intonational insecurities. Still, the wonder is it did it at all. The orchestra was all right, I suppose: it didn't seem to matter much whether it was or not. Yet, I repeat, the work had a certain impact of its own.

If the chorus had little opportunity in the Barraud piece

to display the quality of its tone and its balance and discipline, it certainly did in the Beethoven. Here, in the last movement, after a striking performance of the first three by Mr. Munch and the orchestra (I never heard the scherzo done so effectively) the chorus came into its own.

It was interesting to compare it, too, with the student chorus that sang the St. Matthew passion last week, for the additional maturity and experience of these young singers was telling in the absolutely accuracy and firmness of attack, as well as in the fuller, more resonant tonal quality. It had been well trained for the occasion by its director, Alfred Nash Patterson, but it was as clearly inspired by Mr. Munch's very special way with a chorus, for few orchestral conductors work with a chorus so meticulously and so graphically as he.

In any case, chorus and orchestra combined under the conductor's vivid conception of this choral finale to produce a round of bravos and prolonged loud applause as the end. It might be added, by the way, that this quartet was one of the best we've ever had in this work. All of them, Mack Harrell, John McCollum, Mariquita Moll and Martha Lipton did their own difficult parts very well and combined to give the quartet a sense of being equally matched, which is more often not the case.

Thus it was the season came to an end as it should: in an atmosphere of joy and triumph and fulfillment. And Mr. Munch may go back to France for his vacation at the end of his seventh season as conductor of the orchestra secure in the knowledge we all await his return appreciatively and gratefully.

New Barraud Choral Work; Beethoven's Ninth Symphony

By Harold Rogers

Conducting in a blaze of electrical glory, Charles Munch galvanized his musicians, his singers, and the better part of his listeners into a white heat of enthusiasm yesterday afternoon in Symphony Hall. This program, the Boston Symphony's finale of its 76th season, will be repeated tonight.

Dr. Munch selected Beethoven's Ninth Symphony as the climactic work, and for his opening item he gave the United States premiere of Henry Barraud's *Te Deum* for Chorus and Orchestra, composed last year and dedicated to the memory of Serge Koussevitzky. Employed in both works were the singers of the Chorus pro Musica, trained by their founder and conductor, Alfred Nash Patterson.

The Barraud *Te Deum* reflects the prevailing style for sacred music in France today—that of a neo-medieval austerity, bleak with consecutive fourths and fifths, evoking an aura of mysticism. The composer uses a small orchestra of brasses, woodwinds, and doublebasses, thus making the effect even more medieval. His choral writing, ingenious and scholarly, doubtless makes its appeal to those who are emotionally attuned to the moods of religious mysticism. There is no question that the performance by all concerned was excellent.

With Beethoven's mighty Ninth, however, the listener forsakes the passive contemplation of mysticism for the active participation of joy. There is an abundance of vital religion, if one chooses to look for it, in the enthusiasm of his panoramic choral finale.

Dr. Munch was caught up in the verve of inspiration, but (as

is usually the case when he is excited) he drove his musicians into areas of imprecision. It is true that the second movement is marked *Molto vivace: Presto*—but Dr. Munch's tempo was a dramatic *prestissimo*, thrilling to listen to, exciting to feel, but a little faster than some musicians can go. Yet one could be astonished and pleased by the very unconventionality of his concept. Spurred by a tickling baton, the music sped past the ear on peppery feet.

CSM 4-27-57

The third movement sang with all the intensity of emotion that Dr. Munch was mustering; and when he came to the finale he brought us to a realization of the incredible things this music can be made to say. Dynamics were louder than usual or softer than usual. It wasn't the solid, steady, and stately reading gained, for instance, by a group like the noted Singverein der Gesellschaft der Musikfreunde in Vienna. It was surcharged with an emotional impact that called forth startling contrasts. And the results, judging by the volley of bravos at its conclusion, were eminently successful.

The quartet of soloists sang in a forthright, balanced way—Mariquita Moll, whose soprano has often been appraised in Boston; Martha Lipton, a contralto of rich intensity; John McCollum, another singer whose silvery tenor is familiar in Symphony Hall; and Mack Harrell, a baritone who has won keen appreciation over the years.

TE DEUM FOR CHORUS AND ORCHESTRA

By HENRY BARRAUD

Born in Bordeaux, April 23, 1900

This *Te Deum* was first performed at the Music Festival in Venice in September, 1956. It is scored for wind orchestra with double basses: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones.

The score is dedicated to the memory of Serge Koussevitzky.

THE choral part alternates between the chordal and contrapuntal manner. It starts fortissimo with an orchestral introduction of varied beat. The chorus enters unaccompanied and then sings in alternation with the wind choirs. At the words "*Tibi omnes angeli*" the chorus re-enters softly and is treated with elaborate counterpoint soon increasing to power.

Henry Barraud's choral *Le Mystère des Saints Innocents* was performed by this orchestra under the direction of Serge Koussevitzky as "Conductor Emeritus" on December 1-2, 1950, when the chorus Pro Musica assisted. His ballet suite, *La Kermesse*, was introduced at the Berkshire Festival on August 3, 1956, under the direction of Eleazar de Carvalho.

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Dr. Munch's Ninth climactic work, the States premiere of Barraud's Te Deum Orchestra, and dedicated to Serge Kousser, in both work of the Choral conductor, A. son.

The Barraud the prevailing music in France a neo-medieval with consecrated fifths, evoking ecstasies. The orchestra of 100 and double basses, the effect even. His choral and scholarly, its appeal to religious mysticism, a question that by all concerned.

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The brother of the composer, Jean Barraud, was Lieutenant in the Army of the French resistance, in charge of several regiments of the South West. He was arrested by the Gestapo July 28, 1944, and shot at the Camp of Souge on August 1.

Henry Barraud began his musical studies in Bordeaux with Fernand Vaubourgoin and lived there until 1926, when he went to Paris and completed his studies with Georges Caussade, Paul Dukas and Louis Aubert. He directed productions at the *Opéra Comique* and the *Comédie des Champs-Élysées* in 1937 and subsequently wrote musical articles in the *Journal* and the *Triton*. He entered the War as Lieutenant of infantry in August, 1939, was captured and escaped. Since the liberation he has been the director of music in the *Radiodiffusion Française*.

He composed during the occupation, but his compositions date from 1933 and include the following works for orchestra: *Final, Poème, Concerto da Camera, Le feu, Suite pour une Comédie de Musset, Offrande à un homme* (to the memory of Maurice Jaubert), *Préludes* for strings, and a piano concerto. For the theatre he has written *La Farce de Maître Pathelin*, an *opéra comique*, the ballets, *La Kermesse* and *L'Astrologue dans le puits*. He has composed a number of works for chamber combinations and for chorus.

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Berkshire Festival, 1957

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

July 3 - August 11
(SIX WEEKS)

At Tanglewood
LENOX, MASSACHUSETTS

CHARLES MUNCH, *Conductor*

The first two week ends of concerts will be in the Theatre-Concert Hall and will be devoted to the music of Bach and Mozart respectively. The four week ends of concerts by the full orchestra in the Music Shed will be devoted principally to the music of Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4), and Beethoven (August 9, 10, 11), the Festival concluding with the Ninth Symphony. Other standard and new works will be performed.

Charles Munch will conduct the concerts of the "Bach-Mozart" series and two concerts in each of the last four weeks. As guests, Pierre Monteux and Carl Schuricht will conduct two concerts each. As soloists, Isaac Stern will be heard in the violin concertos of Tchaikovsky, Brahms, Beethoven, and Rudolf Serkin in the Second Piano Concerto of Brahms. The Harvard and Radcliffe Chorus will sing in the second part of Bach's St. Matthew Passion on July 7 and the Festival Chorus will be heard in Berlioz' "L'Enfance du Christ" on July 27 and in the Ninth Symphony on August 11.

Six chamber music concerts will be given on Wednesday evening of each week in the Theatre-Concert Hall by famous chamber groups.

Series Subscriptions for each week now available at the Festival Office, Symphony Hall, Boston. Thomas D. Perry Jr., Mgr. Programs on request.

BRITTEN: Variations for String Orchestra, on a Theme by Frank Bridge, Op. 10	VIII	December 7-8	401
CHERUBINI: Overture to "Anacreon"	IV	November 2-3	177
DEBUSSY: "Ibéria" (Image No. 2)	II	October 12-13	70
"La Mer," Three Orchestral Sketches	VI	November 23-24	317
"Rondes de printemps" (Image No. 3)	XI	January 4-5	578
"Pélleas et Mélisande, Drame lyrique," Instrumental excerpts	XII	January 18-19	638
DIAMOND: Symphony No. 6	XVIII	March 8-9	956
DUKAS: "La Péri": Poème danse	XXI	April 5-6	1136
ELGAR: Introduction and Allegro for Strings, Op. 47	V	November 9-10	233
Variations on an Original Theme, Op. 36	XII	January 18-19	660
FRANCK: Symphony in D minor	XVIII	March 8-9	964
HANDEL: Concerto Grosso for String Orchestra in A major, Op. 6, No. 11	XX	March 29-30	1053
HINDEMITH: Songs from "Das Marienleben" for Soprano and Orchestra (IRMGARD SEEFRIED)	VII	November 30-December 1	358
Symphony, "Mathis der Maler" ("Matthias the Painter")	XVII	March 1-2	920
HONEGGER: Symphony No. 2, for String Orchestra	VII	November 30-December 1	345
"Rugby, Mouvement symphonique"	XX	January 5-6	572
IBERT: "Escales" (Ports of Call)	VIII	December 7-8	406
KABALEVSKY: Overture to "Colas Breugnon"	VI	November 23-24	290
KORNSAND: "Metamorphosis"	XXI	April 5-6	1105
MAHLER: Symphony No. 4, in G major (with Soprano Voice) (NANCY CARR)	XI	January 4-5	603
MARTINON: Hymne à la Vie, Op. 37	XX	March 29-30	1080
MENDELSSOHN: Overture, "The Hebrides" ("Fingal's Cave"), Op. 26	XXII	April 12-13	1157
MOZART: Symphony in D major, "Paris," K. 297	III	October 26-27	121
Overture to "Die Entführung aus dem Serail"	XV	February 15-16	793
Concerto for Clarinet, in A major, K. 622 (GINO CIOFFI)	XV	February 15-16	802
Violin Concerto in G major, No. 3, K. 216 (ISAAC STERN)	XXI	April 5-6	1110
MOUSSORGSKY: "Pictures at an Exhibition," Pianoforte Pieces (Arranged for Orchestra by Maurice Ravel)	XVI	February 22-23	876
PISTON: Symphony No. 5	III	October 26-27	138

WORKS PERFORMED AT THIS SERIES OF CONCERTS
DURING THE SEASON 1956-1957

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BACH: Suite No. 2, in B minor, for Flute and Strings (DORIOT ANTHONY DWYER)	II October 12-13	65
"Wedding" Cantata, "Weichet nur, betrübte Schatten" ("Vanish now, ye winter shadows"), for Soprano, No. 202 (IRMGARD SEEFRIED)	VII November 30-December 1	348
Chorale Prelude and Chorale, "The Old Year is Past" (Arranged by Charles Munch)	XI January 4-5	570
Ricercar (Six Part Fugue) from the "Musical Offering" (Arranged for Orchestra by Igor Markevitch)	XVI February 22-23	845
The Passion According to St. Matthew (Part II)	XXIII April 18, 20	1209
BARBER: Medea's Meditation and Dance of Vengeance, Op. 23-A	IV November 2-3	204
BARRAUD: Te Deum, for Chorus and Orchestra	XXIV April 26-27	1293
BEETHOVEN: Violin Concerto in D major, Op. 61 (WOLFGANG SCHNEIDERHAN)	I October 5-6	18
Symphony No. 3, in E-flat major, "Eroica," Op. 55	I October 5-6	39
Lento assai, cantante e tranquillo, from the String Quartet in F major, Op. 135 (performed by the string orchestra) (Played in memory of Leslie Judson Rogers)	III October 26-27	119
Piano Concerto No. 3, in C minor, Op. 37 (CLARA HASKIL)	IV November 2-3	192
Symphony No. 6, in F major, "Pastoral," Op. 68	VIII December 7-8	432
Symphony No. 5, in C minor, Op. 67	X December 28-29	524
Larghetto (Death of Clärchen) from music to "Egmont" (Played in memory of Arturo Toscanini)	XIII January 25-26	679
Symphony No. 4, in B-flat major, Op. 60	XIII January 25-26	716
Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, Op. 125	XXIV April 26-27	1296
BERLIOZ: "L'Enfance du Christ," Sacred Trilogy, Op. 25	IX December 21-22	457
BRAHMS: Symphony No. 1, in C minor, Op. 68	V November 9-10	271
Symphony No. 4, in E minor, Op. 98	VI November 23-24	322
Symphony No. 2, in D major, Op. 73	XVII March 1-2	929

PROKOFIEFF: Piano Concerto No. 2, in G minor, Op. 16 (NICOLE HENRIOT)	XIV February 1-2	740
Suite from the Ballet, "Romeo and Juliet"	XIV February 1-2	778
Violin Concerto No. 2, in G minor, Op. 63 (ISAAC STERN)	XXI April 5-6	1144
RAVEL: "Pavane pour une Infante defunte"	XX January 4-5	588
"Alborada del gracioso"	XX January 4-5	594
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SCHUBERT: Symphony No. 3, in D major	XVI February 22-23	862
SCHUMAN: "Credendum"	XVII March 1-2	898
SCHUMANN: Symphony No. 4, in D minor, Op. 120	III October 26-27	159
Symphony No. 1, in B-flat major, Op. 38	XX March 29-30	1062
SHOSTAKOVITCH: Symphony No. 5, Op. 47	X December 28-29	553
SMIT: Symphony No. 1, in E-flat	XIV February 1-2	737
STRAUSS: "Ein Heldenleben," Tone Poem, Op. 40	XV February 15-16	824
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STRAVINSKY: "Jeu de Cartes" ("Card Game") Ballet in Three Deals	V November 9-10	254
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TANSMAN: Concerto for Orchestra	VI November 23-24	304
TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathétique," Op. 74	II October 12-13	99
Serenade for Strings, Op. 48	XVIII March 8-9	949
Symphony No. 5, in E minor, Op. 64	XXII April 12-13	1162
THOMPSON: Fantasy for Orchestra, "A Trip to Nahant"	XIII January 25-26	681
TURINA: Sinfonía sevillana	IV November 2-3	215
VAUGHAN WILLIAMS: Fantasia on a Theme by Thomas Tallis, for Double String Orchestra	X December 28-29	514
VIVALDI: Largo from the Concerto for Orchestra in D minor, Op. 3, No. 11 (Played in memory of Guido Cantelli)	VII November 30-December 1	343
WAGNER: Overture and Bacchanale from "Tannhäuser"		1026
Magic Fire Music from "Die Walküre"		1033
Siegfried's Rhine Journey from "Götterdämmerung"	XIX March 15-16	1037

WALTON: Violoncello Concerto (GREGOR PIATIGORSKY)	XIII January 25-26	688
Johannesburg Festival Overture	XIX March 15-16	1001
Concerto for Viola and Orchestra (JOSEPH DE PASQUALE)	XIX March 15-16	1002
WEBER: Overture to "Euryanthe"	I October 5-6	9

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VLADIMIR GOLSCHMANN: November 23-24. Sketch	289
RICHARD BURGIN (Associate Conductor): December 28-29, January 4-5. Sketch	513
PIERRE MONTEUX: January 18-19; April 12-13. Sketch	625
IGOR MARKEVITCH: February 22-23. Sketch	839
EUGENE ORMANDY: March 1-2. Sketch	897
JEAN MARTINON: March 29-30. Sketch	1047

WORKS PERFORMED FOR THE FIRST TIME IN THE FRIDAY-SATURDAY SERIES

BACH	"Wedding" Cantata, "Weichet nur, betrübte Schatten," for Soprano, No. 202
	Ricercar (Six Part Fugue) from the "Musical Offering" (Arranged for Orchestra by Igor Markevitch)
BARBER	Medea's Meditation and Dance of Vengeance, Op. 23-A
BARRAUD	†Te Deum, for Chorus and Orchestra
DEBUSSY	"Pelléas et Mélisande, Drame lyrique," instrumental excerpts
DIAMOND	*Symphony No. 6
HANDEL	Concerto Grosso for String Orchestra in A major, Op. 6, No. 11
HINDEMITH	Songs from "Das Marienleben" for Soprano and Orchestra
KORNSAND	*"Metamorphosis"
MARTINON	†Hymne à la Vie, Op. 37
PISTON	Symphony No. 5
SCHUBERT	Symphony No. 3, in D major
SCHUMAN	"Credendum"
SMIT	*Symphony No. 1, in E flat
TANSMAN	†Concerto for Orchestra
THOMPSON	Fantasy for Orchestra, "A Trip to Nahant"
TURINA	Sinfonía sevillana
WALTON	*Cello Concerto
	†Johannesburg Festival Overture
	Concerto for Viola and Orchestra

* First performance.
† First performance in the United States.

	ADELE ADDISON (Bach: <i>The Passion According to St. Matthew, Part II</i>)
	MARIQUITA MOLL (Beethoven: Symphony No. 9)
Contraltos:	FLORENCE KOPLEFF (Berlioz: <i>L'Enfance du Christ</i> ; Bach: <i>The Passion According to St. Matthew, Part II</i>). Sketch 452
	MARTHA LIPTON (Beethoven: Symphony No. 9)
Tenors:	*CESARE VALLETTI (Berlioz: <i>L'Enfance du Christ</i>). Sketch 452
	JOHN MCCOLLUM (Bach: <i>The Passion According to St. Matthew, Part II</i> ; Beethoven: Symphony No. 9)
Baritones:	GÉRARD SOUZAY (Berlioz: <i>L'Enfance du Christ</i>). Sketch 452
Basses:	*GIORGIO TOZZI (Berlioz: <i>L'Enfance du Christ</i>). Sketch 452
	MACK HARRELL (Bach: <i>The Passion According to St. Matthew, Part II</i> ; Beethoven: Symphony No. 9)
	JAMES JOYCE (Bach: <i>The Passion According to St. Matthew, Part II</i>)
Flute:	DORIOT ANTHONY DWYER (Berlioz: <i>L'Enfance du Christ</i> ; Bach: Suite No. 2, in B minor, for Flute and Strings)
	JAMES PAPPOTSAKIS (Berlioz: <i>L'Enfance du Christ</i>)
Harp:	BERNARD ZIGHERA (Berlioz: <i>L'Enfance du Christ</i>)
Oboe:	RALPH GOMBERG (Ibert: <i>Escales</i>)
Violin:	RICHARD BURGIN (Bach: <i>Wedding Cantata</i>)
Harpsichord:	DANIEL PINKHAM
Organ:	*ALFRED NASH PATTERSON
Viola da Gamba:	ALFRED ZIGHERA

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* First appearance with the Boston Symphony Orchestra.

NUMERICAL SUMMARY OF WORKS PERFORMED

Works by Beethoven — 8; Bach — 5; Debussy, Mozart, Stravinsky — 4; Brahms, Prokofieff, Tchaikovsky, Wagner, Walton — 3; Elgar, Hindemith, Honegger, Ravel, Schumann, Strauss — 2; Barber, Barraud, Berlioz, Britten, Cherubini, Diamond, Dukas, Franck, Handel, Ibert, Kabalevsky, Kornsand, Mahler, Martinon, Mendelssohn, Moussorgsky, Piston, Roussel, Schuman, Schubert, Shostakovitch, Smit, Tansman, Thompson, Turina, Vaughan Williams, Vivaldi, Weber — 1 each. Total — 80 works by 44 composers.

ARTISTS WHO HAVE APPEARED AS SOLOISTS

*Cioffi, Gino (Mozart: Concerto for Clarinet, in A major, K. 622). February 15-16. Sketch	812
*Haskil, Clara (Beethoven: Piano Concerto No. 3, in C minor, Op. 37). November 2-3. Sketch	202
Henriot, Nicole (Prokofieff: Piano Concerto No. 2, in G minor, Op. 16). February 1-2. Sketch	752
De Pasquale, Joseph (Walton: Viola Concerto). March 15-16. Sketch	1010
Piatigorsky, Gregor (Walton: Cello Concerto). January 25-26. Sketch	692
*Schneiderhan, Wolfgang (Beethoven: Violin Concerto in D major, Op. 61). October 5-6. Sketch	32
Seefried, Irmgard (Bach: "Wedding" Cantata, "Weichet nur, betrübte Schatten," for Soprano, No. 202; Hindemith: Songs from "Das Marienleben" for Soprano and Orchestra). November 30-December 1. Sketch	356
Stern, Isaac (Mozart: Violin Concerto in G major, K. 216; Prokofieff: Violin Concerto No. 2, in G minor, Op. 63). April 5-6. Sketch	1116

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

Choruses:	NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DE VARON, Conductor (Berlioz: <i>L'Enfance du Christ</i>)	
	HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, G. WALLACE WOODWORTH, Conductor (Bach: <i>The Passion According to St. Matthew, Part II</i>)	
	CHORUS PRO MUSICA, ALFRED NASH PATTERSON, Conductor (Beethoven: Symphony No. 9)	
Sopranos:	*NANCY CARR (Mahler: Symphony No. 4, in G major). Sketch	611

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Beethoven's "Mistake"	1326
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A Word Portrait (Paul Dukas)	1131
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PENSION FUND

The 121st Pension Fund concert, announced as an "Open Rehearsal," was given in Symphony Hall on Wednesday evening, April 3. Charles Munch opened the program with Dukas' "L'Apprenti sorcier," after which Danny Kaye took over as "guest conductor."

The Saturday morning rehearsals for the Berkshire Festival (July 21, 28, August 4 and 11), six regular Open Rehearsals at Symphony Hall during the season past (November 8, 29, December 20, February 14, March 7, April 4) and an extra Open Rehearsal on April 25 benefited the Pension Fund.

The Treasurer's financial report for the season 1956-1957 will be found on page 441.

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The 23rd annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on March 27, 1957. In place of Henry B. Cabot, Judge

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Raymond B. Wilkins addressed the Friends and introduced the Chairman, Dr. Palfrey Perkins. Charles Munch conducted the Orchestra in Wagner's Overture and Bacchanale from "Tannhäuser," after which Dr. Munch and the Trustees received the members at tea.

SPECIAL CONCERTS

Kresge Auditorium, M.I.T., Cambridge, December 5 (MOZART: Symphony in D major, "Paris"; STRAVINSKY: "Card Game"; BEETHOVEN: Symphony No. 6, in F major, "Pastoral"). American Medical Association, Symphony Hall, April 8 (BEETHOVEN: Symphony No. 4, in B-flat major; RAVEL: "Daphnis et Chloé," Ballet, Suite No. 2; BRAHMS: Symphony No. 1, in C minor, Op. 68).

PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six Symphony concerts were given in Symphony Hall on Sunday afternoons. PIERRE MONTEUX conducted the concerts on January 20 and April 14; JEAN MARTINON conducted the concert on March 31.

November 4. WEBER: Overture to "Euryanthe"; BEETHOVEN: Piano Concerto No. 3, in C minor, Op. 37; TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathétique," Op. 74. (Soloist, CLARA HASKIL.)

December 2. HONEGGER: Symphony No. 2, for String Orchestra; BACH: "Wedding" Cantata for Soprano, No. 202; HINDEMITH: Songs from "Das Marienleben" for Soprano and Orchestra; ROUSSEL: "Bacchus et Ariane," Suite No. 2, Op. 43. (Soloist, IRMGARD SEEFRIED.)

January 20. BEETHOVEN: Larghetto (Death of Clärchen) from music to "Egmont"; STRAVINSKY: Suite from the Ballet "Pulcinella"; DEBUSSY: "Pelléas et Mélisande, Drame lyrique"; ELGAR: Variations on an Original Theme, Op. 36.

March 10. DIAMOND: Symphony No. 6; MOZART: Concerto for Clarinet, in A major, K. 622; FRANCK: Symphony in D minor. (Soloist, GINO CIOFFI.)

March 31. HANDEL: Concerto Grosso for String Orchestra in A major, Op. 6, No. 11; SCHUMANN: Symphony No. 1, in B-flat major, Op. 38; MARTINON: Hymne à la Vie, Op. 37; STRAVINSKY: Suite from the Ballet, "L'Oiseau de Feu."

April 14. TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64; STRAVINSKY: "Le Sacre du Printemps."

PROGRAMS OF THE TUESDAY EVENING SERIES

Nine Symphony concerts were given in Symphony Hall on Tuesday evenings. VLADIMIR GOLDSCHMANN conducted the concert of November 27; RICHARD BURGIN conducted the concert of December 18; JEAN MARTINON conducted the concert of April 2.

October 9. WEBER: Overture to "Euryanthe"; BEETHOVEN: Violin Concerto in D major, Op. 61; BEETHOVEN: Symphony No. 3, in E-flat major, "Eroica," Op. 55. (Soloist, WOLFGANG SCHNEIDERHAN.)

October 23. BACH: Suite No. 2, in B minor, for Flute and Strings; DEBUSSY: "Ibéria" ("Image" No. 2); TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathétique," Op. 74. (Soloist, DORIOT ANTHONY DWYER.)

November 6. MOZART: Symphony in D major, "Paris," K. 297; Piano Concerto in D minor, K. 466; BARBER: Medea's Meditation and Dance of Vengeance; SCHUMANN: Symphony No. 4, in D minor, Op. 120. (Soloist, CLARA HASKIL.)

POP CONCERTS

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The 71st season of concerts by the Boston Pops Orchestra, Arthur Fiedler, Conductor, was given in Symphony Hall from May 1 to June 29.

The "Boston Pops Tour Orchestra," consisting of musicians assembled for the purpose and conducted by Mr. Fiedler, made a tour of 66 cities, giving 68 concerts from January 3 through March 14.

ESPLANADE CONCERTS

The 28th consecutive season of Esplanade Concerts by members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial Shell with scheduled concerts on the evenings of July 2 through 14 (omitting July 7) and Wednesday mornings on July 4 and 11 (Children's Concerts).

BERKSHIRE FESTIVAL, TANGLEWOOD

Six concerts by members of the Boston Symphony Orchestra, under the direction of Charles Munch, were given in the Theatre-Concert Hall on Friday and Saturday evenings, and Sunday afternoons of the first two weeks.

July 6. MOZART: Symphony in G minor, K. 550; Concerto for Clarinet, in A major, K. 622 (Benny Goodman); Symphony in D major, "Prague," K. 504.

July 7. MOZART: Symphony in D major, "Haffner," K. 385; Sinfonia Concertante, for Oboe, Clarinet, Horn and Bassoon, K. 297b (Ralph Gomberg, Gino Cioffi, James Stagliano, Sherman Walt); MARTINU: Military Mass, for Men's Chorus and Orchestra (Mac Morgan); COWELL: "A Thanksgiving Psalm from 'The Dead Sea Scrolls'" for Men's Chorus and Orchestra (Yale Glee Club, Fenno Heath, Director; Hugh Ross Conductor).

July 8. (Lukas Foss, Guest Conductor.) HAYDN: Symphony No. 86, in D major; FINE: Serious Song: Lament for String Orchestra; HAIJEFF: Divertimento; IVES: "The Unanswered Question"; BACH: Piano Concerto in D minor (Lukas Foss).

July 13. (Boris Goldovsky and Pierre Luboshutz, Guest Conductors.) MOZART: March, Andantino and Finale (Presto) from the Serenade in D major, K. 320 and 320A; Concerto in F major for Three Pianos and Orchestra, K. 242 (Pierre Luboshutz, Genia Nemenoff, Boris Goldovsky); Piano Concerto in A major, K. 488 (Boris Goldovsky); Concerto in E-flat major for Two Pianos and Orchestra, K. 365 (Pierre Luboshutz, Genia Nemenoff).

July 14. BACH: Brandenburg Concerto No. 2, in F major (Roger Voisin, Doriot Anthony Dwyer, Ralph Gomberg, Richard Burgin); Concerto for Violin and Orchestra No. 2, in E major (William Kroll); Suite No. 2, in B minor, for Flute and Strings (Doriot Anthony Dwyer); Suite No. 3, in D major, for Orchestra.

July 15. BACH: The Passion According to St. John (Festival Chorus, Hugh Ross, Conductor; John McCollum, Mac Morgan, Adele Addison, Florence Kopleff, James Joyce, Daniel Pinkham, Louis Speyer, Alfred Zighera, Edouard Nies-Berger).

Twelve concerts by the Boston Symphony Orchestra, under the direction of Charles Munch, were given in the Shed on Friday evenings, Saturday evenings, and Sunday afternoons of the last four weeks.

July 20. BERLIOZ: Overture, "The Roman Carnival," Op. 9; DEBUSSY: "Prélude à l'Après-midi d'un Faune"; RAVEL: "Daphnis et Chloé," Ballet (Second Suite); BRAHMS: Symphony No. 2, in D major, Op. 73.

July 21. BARBER: Adagio for Strings; MARTINU: Fantaisies Symphoniques (Sym-

November 27. KABALEVSKY: Overture to "Colas Breugnon"; TANSMAN: Concerto for Orchestra; DEBUSSY: "La Mer," Three Orchestral Sketches; BRAHMS: Symphony No. 4, in E minor, Op. 98.
 December 18. CHERUBINI: Overture to "Anacreon"; SAINT-SAËNS: Violin Concerto No. 3, in B minor, Op. 61; BRAHMS: Symphony No. 1, in C minor, Op. 68. (Soloist, JOSEPH SILVERSTEIN.)
 February 12. BRITTEN: Variations for String Orchestra, on a Theme by Frank Bridge, Op. 10; PROKOFIEFF: Suite from the Ballet, "Romeo and Juliet"; BEETHOVEN: Symphony No. 4, in B-flat major, Op. 60.
 March 5. MOZART: Overture to "Die Entführung aus dem Serail"; Concerto for Clarinet, in A major, K. 622; STRAUSS: "Ein Heldenleben," Tone Poem, Op. 40. (Soloist, GINO CIOFFI.)
 April 2. HANDEL: Concerto Grosso for String Orchestra in A major, Op. 6, No. 11; SCHUMANN: Symphony No. 1, in B-flat major, Op. 38; MARTINON: Hymne à la Vie, Op. 37; STRAVINSKY: Suite from the Ballet, "L'Oiseau de Feu."
 April 23. WALTON: Johannesburg Festival Overture; Concerto for Viola and Orchestra; WAGNER: Overture and Bacchanale from "Tannhäuser"; Magic Fire Music from "Die Walküre"; Siegfried's Rhine Journey from "Götterdämmerung"; (Soloist, JOSEPH DE PASQUALE.)

CONCERTS OUTSIDE BOSTON

Six Tuesday evening concerts in Sanders Theatre, Harvard University, Cambridge (the first concert was given in Kresge Auditorium): October 30 (DORIO ANTHONY DWYER, Soloist); January 22; February 19 (RICHARD BURGIN, Conductor); March 26 (JOSEPH DE PASQUALE, Soloist); April 9.
 Five Tuesday evening concerts in the Veterans Memorial Auditorium, Providence, Rhode Island: November 20; December 4; January 29 (GREGOR PIATIGORSKY, Soloist); February 26 (IGOR MARKEVITCH, Conductor); April 16 (GINO CIOFFI, Soloist).
 Ten concerts in Carnegie Hall, New York City (5 Wednesday evenings and 5 Saturday afternoons): November 14, 17; December 12, 15 (IRMGARD SEEFRIED, Soloist on Wednesday evening); January 9, 12 (RICHARD BURGIN, Conductor; NANCY CARR, Soloist on Saturday afternoon); February 6, 9 (NICOLE HENRIOT, Soloist); March 20, 23 (GINO CIOFFI, Soloist on Wednesday evening; JOSEPH DE PASQUALE, Soloist on Saturday afternoon).
 Five Friday evening concerts in the Academy of Music, Brooklyn, N. Y.: November 16; December 14; January 11 (RICHARD BURGIN, Conductor; RUTH POSSELT, Soloist); February 8 (NICOLE HENRIOT, Soloist); March 22 (JOSEPH DE PASQUALE, Soloist).
 Concerts in other cities: Wellesley, October 10; Ann Arbor, October 15, 17; Detroit, October 16; Columbus, October 18; Cleveland, October 19; Syracuse, October 20; Ithaca, October 21; Northampton, November 12; New Haven, November 20; Philadelphia, November 15; Storrs, December 11; Washington, December 13, February 7; New London, January 8; Newark, January 10; Troy, February 4; Hartford, March 19; Baltimore, March 21. (Doriot Anthony Dwyer appeared as soloist on October 17, 18, 19, 20. Richard Burgin conducted the concerts on January 8 and 10. Nicole Henriot appeared as soloist on February 5 and Gino Cioffi on March 19.)

phony No. 6); WAGNER: "Die Walküre," Act I (Margaret Harshaw, Albert Da Costa, James Pease).
 July 22. (Pierre Monteux, Guest Conductor.) ROSSINI: Overture to "L'Italiana in Algeri"; BARTÓK: Concerto for Orchestra; SCHUBERT: Symphony in C major, No. 7.
 July 27. BEETHOVEN: Overture, "Leonore," No. 2, Op. 72; PETRASSI: Fifth Concerto for Orchestra; TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36.
 July 28. HANSON: Elegy in Memory of Serge Koussevitzky, Op. 44; SCHUMANN: Pianoforte Concerto in A minor, Op. 54 (Rudolf Serkin); HONEGGER: Symphony No. 5; DEBUSSY: "La Mer."
 July 29. (Richard Burgin, Guest Conductor.) PROKOFIEFF: "Romeo and Juliet," Ballet, Second Suite, Op. 64; HINDEMITH: Concerto for Violin and Orchestra (Ruth Posselt); MAHLER: Symphony No. 1, in D major.
 August 3. (Eleazar de Carvalho, Guest Conductor.) BARRAUD: "La Kermesse" from the Ballet, "La Kermesse"; FALLA: Three Dances from "El Sombrero de Tres Picos"; RAVEL: Piano Concerto (Jocelyne de Oliveira); STRAVINSKY: Ballet "Petrouchka" (Bernard Zighera).
 August 4. (Leonard Bernstein, Guest Conductor.) MOZART: Kyrie and Gloria from the Mass in C minor, K. 427 (Festival Chorus, prepared by Hugh Ross and Lorna Cooke de Varon; Phyllis Curtin, Eunice Alberts, John McCollum); PROKOFIEFF: Symphony No. 5, Op. 100.
 August 5. COPLAND: Symphonic Ode; TCHAIKOVSKY: Violin Concerto in D major, Op. 35 (Zino Francescatti); SCHUMANN: Symphony No. 2, in C major, Op. 61.
 August 10. HAYDN: Symphony in B-flat major, No. 102; PISTON: Symphony No. 6; STRAUSS: "Don Juan"; DUKAS: "L'Apprenti Sorcier."
 August 11. (Pierre Monteux, Guest Conductor.) FREED: Festival Overture; BRAHMS: Symphony No. 3, in F major; ENESCO: Suite for Orchestra, Op. 9; STRAUSS: Suite from "Der Rosenkavalier."
 August 12. BEETHOVEN: Symphony No. 3, in E-flat major, "Eroica"; WAGNER: "Die Meistersinger von Nürnberg," Act III, Quintet and Final Scene (Festival Chorus, prepared by James Aliferis; Marguerite Willauer, Albert Da Costa, James Pease, Rosalind Hupp, Robert Nagy, John McCurdy).

"TANGLEWOOD ON PARADE," a benefit for the Berkshire Music Center, was given on Thursday, August 9. The Boston Symphony Orchestra gave a concert in the Shed in which Eleazar de Carvalho conducted Rimsky-Korsakoff's Overture, "The Russian Easter," and Villa-Lobos' Choros No. 10 (*Rasta o coracao*) with the Berkshire Festival Chorus. In the second half of the program Arthur Fiedler conducted the Boston Pops Orchestra in Respighi's *La Boutique Fantasque* (after Rossini), Gershwin's Piano Concerto in F (Soloist, Jesús Mariá Sanromá), and Ravel's Bolero.

On Saturday mornings, July 21, 28, August 4 and 11, the Rehearsals were opened to the public for the benefit of the Pension Fund.

BERKSHIRE MUSIC CENTER

The Fourteenth Session of the Berkshire Music Center, Charles Munch, Director, was held at Tanglewood from July 2 to August 12, 1956.

EUROPEAN TOUR

The Boston Symphony Orchestra made its second tour of Europe in August and September, 1956. The tour was financed in part by ANTA (American National Theatre and Academy). The greater part of the Orchestra traveled to Europe (Shannon) and returned from London by KLM (Royal Dutch Airlines), others crossing to Cobh, Ireland, on the *Nieuw Amsterdam* (Holland-America Line). The itinerary and programs were as follows:

CORK, Savoy Theatre, August 24 (Charles Munch) — ANDERSON: Irish Suite; HAYDN: Symphony No. 102; DUKAS: "L'Apprenti sorcier"; BRAHMS: Symphony No. 2.

DUBLIN, Theatre Royal, August 25 (Charles Munch) — HAYDN: Symphony No. 102; HANSON: Elegy in Memory of Serge Koussevitzky; STRAUSS: "Don Juan"; SCHUMANN: Symphony No. 2.

EDINBURGH FESTIVAL, Usher Hall:

August 26 (Charles Munch) — HAYDN: Symphony No. 102; PISTON: Symphony No. 6; STRAUSS: "Don Juan"; DUKAS: "L'Apprenti sorcier."

August 27 (Pierre Monteux) — CRESTON: Symphony No. 2; BARTÓK: Concerto for Orchestra; SCHUBERT: Symphony No. 7.

August 28 (Charles Munch) — COPLAND: Symphonic Ode; BEETHOVEN: Violin Concerto (Stern); SCHUMANN: Symphony No. 2.

August 29 (Pierre Monteux) — FREED: Festival Overture; BRAHMS: Symphony No. 3; FRANCK: Symphonic Variations (Casadesus); RAVEL: Concerto for the Left Hand (Casadesus); STRAUSS: "Rosenkavalier" Suite.

August 30 (Charles Munch) — (Homage to Serge Koussevitzky) — HANSON: Elegy; SCHUMANN: Piano Concerto (Curzon); HONEGGER: Symphony No. 5; DEBUSSY: "La Mer."

COPENHAGEN, Tivoli Hall, August 31 (Pierre Monteux) — ROSSINI: "L'Italiana in Algeri" Overture; BRAHMS: Symphony No. 3; CRESTON: Symphony No. 2; STRAUSS: "Rosenkavalier" Suite.

OSLO, Folketeatret, September 1 (Charles Munch) — BEETHOVEN: Symphony No. 3; PISTON: Symphony No. 6; RAVEL: "Daphnis et Chloé," Suite No. 2.

STOCKHOLM, Concert Hall, September 3 (Charles Munch) — BEETHOVEN: Symphony No. 3; PISTON: Symphony No. 6; RAVEL: "Daphnis et Chloé," Suite No. 2.

HELSINKI, Messuhalli A, September 4 (Charles Munch) — BEETHOVEN: Symphony No. 3; PISTON: Symphony No. 6; RAVEL: "Daphnis et Chloé," Suite No. 2.

LENINGRAD, Great Hall of the Philharmonic:

September 6 (Charles Munch) — BEETHOVEN: Symphony No. 3; PISTON: Symphony No. 6; RAVEL: "Daphnis et Chloé," Suite No. 2.

September 7 (Pierre Monteux) — HAYDN: Symphony No. 94, "Surprise"; CRESTON: Symphony No. 2; SCHUBERT: Symphony No. 7.

MOSCOW, Great Hall of the Conservatory:

September 8 (Charles Munch) — BEETHOVEN: Symphony No. 3; PISTON: Symphony No. 6; RAVEL: "Daphnis et Chloé," Suite No. 2.

September 9, Matinée (Pierre Monteux) — HAYDN: Symphony No. 94; CRESTON: Symphony No. 2; SCHUBERT: Symphony No. 7.

September 9 (Charles Munch) — HAYDN: Symphony No. 102; HANSON: Elegy; COPLAND: Symphonic Ode; STRAUSS: "Don Juan"; DUKAS: "L'Apprenti Sorcier."

PRAGUE, Smetana Hall, September 11 (Charles Munch) — HANSON: Elegy; HONEGGER: Symphony No. 3; BRAHMS: Symphony No. 2.

VIENNA, Konzerthaus, September 12 (Charles Munch) — HANSON: Elegy; HONEGGER: Symphony No. 3; RAVEL: "Daphnis et Chloé," Suite No. 2; BRAHMS: Symphony No. 2.

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA UNDER THE DIRECTION OF CHARLES MUNCH HAVE BEEN RELEASED SINCE APRIL, 1956.

BEETHOVEN: Overtures Leonore Nos. 1, 2, 3; "Fidelio"; "Coriolan"; Symphony No. 6; Violin Concerto (HEIFETZ).

BRAHMS: Symphony No. 2; "Tragic Overture."

DEBUSSY: "The Martyrdom of St. Sebastian"; "Prelude to the Afternoon of a Faun."

MARTINU: Fantaisies symphoniques.

MOZART: Concerto for Clarinet, K. 622 (GOODMAN); Clarinet Quintet, K. 581 (GOODMAN and the BOSTON SYMPHONY STRING QUARTET).

PISTON: Symphony No. 6.

RAVEL: "Bolero"; "La Valse"; "Rapsodie Espagnole."

TCHAIKOVSKY: "Francesca da Rimini," "Romeo and Juliet" Overtures.

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON POPS ORCHESTRA UNDER THE DIRECTION OF ARTHUR FIEDLER WERE RELEASED SINCE APRIL, 1956:

CASELLA: Italia; IBERT: Divertissement; ALBUMS: La Boutique Fantasque; Getting Friendly with Music; Offenbach in America; Waltzes by the Strauss Family; Boston Pops Picnic.

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to the
BOSTON SYMPHONY ORCHESTRA, INC.
will help to
perpetuate a great musical tradition.

Such bequests are exempt from estate taxes.

STUTTGART, Liederhalle, September 13 (Charles Munch) — HANSON: Elegy; HONEGGER: Symphony No. 3; RAVEL: "Daphnis et Chloé," Suite No. 2; BRAHMS: Symphony No. 2.

MUNICH, Deutsches Museum Kongressaal, September 14 (Charles Munch — HAYDN: Symphony No. 102; HANSON: Elegy; MARTINU: Fantaisies Symphoniques; BRAHMS: Symphony No. 2.

ZÜRICH, Tonhalle, September 16 (Pierre Monteux) — HAYDN: Symphony No. 94; CRESTON: Symphony No. 2; SCHUBERT: Symphony No. 7.

BERNE, Casino, September 17 (Pierre Monteux) — HAYDN: Symphony No. 94; CRESTON: Symphony No. 2; SCHUBERT: Symphony No. 7.

PARIS, Théâtre des Champs-Élysées:

September 19 (Charles Munch) — (Homage to Serge Koussevitzky) — HANSON: Elegy; MARTINU: "Fantaisies Symphoniques"; DEBUSSY: "La Mer"; BRAHMS: Symphony No. 2.

September 20 (Pierre Monteux) — (In Memory of Enesco) — CRESTON: Symphony No. 2; ENESCO: Suite No. 1; BEETHOVEN: Overture to "Fidelio"; BRAHMS: Violin Concerto (Menuhin).

CHARTRES, Cathedral, September 21 (The proceeds benefited the maintenance fund of the Cathedral) (Charles Munch) — BARBER: Adagio for Strings; HONEGGER: Symphony No. 3; BEETHOVEN: Symphony No. 3.

LEEDS, Town Hall, September 23 (Pierre Monteux) — ROSSINI: "Semiramide" Overture; BRAHMS: Symphony No. 3; CRESTON: Symphony No. 2; STRAUSS: "Rosenkavalier" Suite.

LONDON, Royal Festival Hall:

September 24 (Charles Munch) — BEETHOVEN: Symphony No. 3; PISTON: Symphony No. 6; DEBUSSY: "La Mer."

September 25 (Pierre Monteux) — ROSSINI: "L'Italiana in Algeri" Overture; BRAHMS: Symphony No. 3; CRESTON: Symphony No. 2; STRAUSS: "Rosenkavalier" Suite.

BROADCASTS

Concerts of this Orchestra (Winter Season, Boston Pops, Berkshire Festival) were carried by delayed broadcast on the NBC Network, Monday evenings, 8:15 to 9:00 P.M.

The Friday and Saturday concerts in full were broadcast by the FM radio station, WGBH.

The Saturday evening concerts of the Pops season were broadcast by WGBH.

Thirty-six concerts of the Berkshire Festival (including the six Wednesday evening chamber concerts and twelve Music Center concerts) were put on the air by delayed broadcast through the winter season over Station WGBH.

The concert in Kresge Auditorium, Massachusetts Institute of Technology, on December 5, and the first concert of the Cambridge series, which took place in the same auditorium, were simulcast over Station WGBH-TV and WGBH-FM.

Tapes or disc transcriptions of the Friday afternoon concerts throughout the season made by WGBH have been sent by the Voice of America to the broadcasting stations in Athens, London, Madrid, Paris, Sarawak (East Indies), Tokyo, and Ciudad Trujillo (Dominican Republic).

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BEETHOVEN: Overtures Leonore Nos. 1, 2, 3; "Fidelio"; "Coriolan"; Symphony No. 6; Violin Concerto (HEIFETZ).

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THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON POPS ORCHESTRA UNDER THE DIRECTION OF ARTHUR FIEDLER WERE RELEASED SINCE APRIL, 1956:

CASELLA: Italia; IBERT: Divertissement; ALBUMS: La Boutique Fantasque; Getting Friendly with Music; Offenbach in America; Waltzes by the Strauss Family; Boston Pops Picnic.

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BOSTON SYMPHONY ORCHESTRA

Silverstein Is Violin Soloist

B G 12/19/26
THE BOSTON SYMPHONY ORCHESTRA played in Symphony Hall, last night, the fifth concert of the Tuesday evening series. Richard Burgin conducted. Cherubini: Overture to "Anacreon"; Saint-Saens: Violin Concerto No. 3, in B minor (Joseph Silverstein, soloist); Brahms: Symphony No. 1 in C minor.

By CYRUS DURGIN

The Tuesday evening Boston Symphony concerts at Symphony Hall for some time have been given largely to music already played in the season. That of last night was different, for Joseph Silverstein appeared as soloist in Saint-Saens' B minor Violin Concerto. Richard Burgin conducted in place of Charles Munch, who was reported suffering from a slight indisposition.

Still under the age of 25, Silverstein joined the orchestra last season as its youngest member.

Detroit-born, he was a pupil of Zimbalist, Joseph Gingold and Mischa Mischakoff. He is a member of the Boston Symphony's second violin section.

For this occasion he tackled not one of the familiar and overdone items of the concerto literature but a somewhat quaint and old-fashioned work which had been heard at these concerts but once in more than 25 years. Silverstein played it well, with poise once the first movement was under way, and with refinement all the way through. His technic is solid, his bowing certain and unostentatious.

Last night, Silverstein was said to be playing the "Booth" Stradi-

varius owned by Mischakoff. From it he produced a silken and singing tone, neither small nor remarkably big. All was in proportion in this performance, all consistent; the phrases "sang" all the way, there was little virtuoso display. It was a matter of music-making, honest and highly competent.

The orchestra under Burgin gave the soloist a firm and never too large accompaniment. For all, at the end, there was sustained, enthusiastic applause. Brahms' Symphony went well enough, too, perhaps with a few untidinesses of detail, but in a performance vigorous, full-bodied, virile.

Young Violinist Heard In Saint-Saëns Concerto

By Harold Rogers

The concert last night by the Boston Symphony Orchestra was particularly undistinguished with but one exception. This was the debut of Joseph Silverstein as violin soloist. Mr. Silverstein had appeared last spring with the Boston Pops, but this was his first performance during the Boston Symphony's regular season.

Mr. Silverstein, modest in manner, is the youngest member of the orchestra (now 24) and is in his second year with the ensemble. At intermission, after his altogether impressive performance of the Saint-Saëns Concerto No. 3, several in the audience were prognosticating the probable reasons why Mr. Silverstein was singled out for this honor. Was he being groomed for the concertmaster's position? Symphony Hall has given no indications of such a move, though it is interesting to note that Mr. Silverstein has been the assistant concertmaster of the Houston Symphony and concertmaster and assistant conductor of the Denver Symphony Orchestra.

He was probably singled out for the honor because he is an extraordinary violinist. This was evident almost from the first bars of the Saint-Saëns, a pallid piece of writing the time of which has long gone by. But it's a pretty piece, and its problems are complicated enough to challenge the most experienced artists. It was a good test—one that Mr. Silverstein passed with colors flying.

His tone is big and opulent, eminently appealing in its warmth. A few minor flaws in intonation were ironed out as he quickly found his stride, after which he played with ease. Before he had completed the first movement, it was evident that Mr. Silverstein's artistry exceeds that of some of the younger violinists who are on the concert stage today.

In the Andantino he presented the lovely melody in a buoyant, singing way, ending with a fan-

tastic series of harmonics in arpeggios. In the final movement he played with a dashing bravura, striking off the notes with aplomb. He had earned the resulting ovation.

Although Charles Munch had been scheduled to conduct, he was spelled last night by Richard Burgin, the orchestra's concertmaster and assistant conductor. Dr. Munch doubtless desired rest after his several long rehearsals this week for the Berlioz "L'Enfance du Christ," which he will conduct at the weekend concerts. The men in the orchestra also would benefit from rest, to judge by their performance last night.

The program opened with a rather routine traversal of Cherubini's Overture to "Anacreon" and closed with the Brahms First Symphony. While the latter had its moments of grandeur, it was by and large an insensitive reading, given a run through as if nobody much cared. Nearly everything was blown up a little larger than it should have been, as if we were seeing it through a magnifying glass, and indeed, it is difficult to remember when the orchestra has played so badly.

But considering the circumstances—the grueling European tour, the long rehearsals this week, and a second season without a vacation—they play amazingly well. The whole orchestra deserves a standing ovation.

Pianist Wins Acclaim In Concerto by Mozart

By Harold Rogers

If words could adequately capture the essence of Clara Haskil's music, there would be no need to hear her—indeed, there would be no need for music itself. But perhaps a quatrain by Aubrey Thomas de Vere comes close to summing up her delicate artistry:

"In holy music's golden speech
Remotest notes to notes re-
spond:

Each octave is a world: yet
each

Vibrates to worlds its own
beyond."

There were the qualities of infinity—worlds beyond worlds—in Mme Haskil's playing in Symphony Hall last night. Be it a simple Mozartian scale, a limpid trill, an appoggiatura, or a melody played by single notes—through these guileless things came a flood of musical emotion that carried one's heart and spirit beyond the walls of Symphony Hall.

This was the pianist's fourth appearance with the Boston Symphony Orchestra within a week. She had been scheduled to play the Beethoven Third Piano Concerto on all four programs, but Charles Munch asked her to change to Mozart's D minor, K. 466, for last night's concert.

This was an excellent idea. Mme Haskil's Beethoven was incredibly beautiful, but her Mozart was one of those rare experiences that come too seldom in the life of a music lover. Listeners do not give a standing tribute without good reason—not in Boston, at least—and many rose in gratitude to Mme Haskil last night.

These performances marked Mme Haskil's debut with the Boston Symphony Orchestra, but they did not mark her Boston debut. This took place in Jordan Hall on Jan. 19, 1927, when she played works by Bach, Schumann, Brahms, Chopin, Debussy, Ravel, and Liapounov.

Even three decades ago Mme Haskil must have been an extraordinary artist. According to a review of her debut that appeared in this newspaper, she brought to her listeners "far more than the polished technical facility most newcomers muster. She makes her music shine with a lustrous individuality." And again the reviewer said that she was "a skilled pianist and musician, but above all else an interpreter who seeks out the core and essence of her music, rather than one who contents herself with its outer form."

These observations still apply to Mme Haskil's playing. Last night one was constantly caught up in the exquisite beauty of her phrasing, her limpid, singing tone, burnished like gold, her flawless and caressing touch, her devotion to the Mozartian ideal. As one listener said afterward: "Now I know how Mozart himself would have played it!"

Whatever the reasons for Mme Haskil's 30-year hiatus between visits to Boston, we know that she has not been idle meanwhile. Her many recordings attest to her activity on the European scene. But we urge her to make annual visits to Boston hereafter. Or even oftener.

BOSTON SYMPHONY

Clara Haskil, Artist of Rank

BOSTON SYMPHONY ORCHESTRA. Charles Munch conductor, in Symphony Hall Tuesday evening. Piano soloist, Clara Haskil.
The program: Mozart, "Paris" Symphony, K.297; Mozart, Piano Concerto in D Minor, K.466; Barber, Medea's Meditation and Dance of Vengeance, Op. 23-A; Schumann, Fourth Symphony.

By JOHN WM. RILEY

Symphony Hall rang with cheers and thunderous applause last night at the conclusion of Clara Haskil's performance of the Mozart D minor Piano Concerto. Five times this frail and elderly lady was recalled by the audience and the orchestra, which applauded with more than its usual appreciation. The last time, many members of the audience stood to honor a woman who had just given them a transcendental reading of a many-times familiar work.

And well they might. In five days, Miss Haskil performed the formidable task of playing a concerto four times with the Boston Symphony: the Beethoven Third on Friday, Saturday and Sunday, the Mozart last night. This was a change in program, for the Beethoven was originally scheduled. A program interleaf noted that Dr. Munch had "asked Miss Haskil to play in a Concerto of Mozart," a composer whose works

she has recorded in profusion, and with the same delicate sensibilities and strong-fibred musicianship that characterized her playing last night.

For here is an artist of rank. As Miss Haskil sat at the piano, listening to the orchestral opening of the concerto, she mopped her brow, and her eyes. There were whispers that she was crying. Mayhap. For those opening measures are among Mozart's greatest tragic utterances, and Mr. Munch played them with a quiet intensity that drove into the very heart.

But then Miss Haskil put hands on keyboard and there emerged notes of pearly clarity, of round beauty. The subtleties of her playing are almost beyond description. One seems to feel, rather than to actually hear them. But such technical things as time accents, slight hesitations, a touch of rubato, make her work individual and wonderfully expressive. Hers is a personal art. Yet never once does she intrude upon the composer.

It is very plain that Boston has had a major musical experience in the appearance of Clara Haskil. It would be good to have her record these with the Boston Symphony, with the orchestra and conductor that give her such fine-grained support.

Charles Munch on Podium For Telecast in Cambridge

CSM 10-31-56 By Harold Rogers

It will be a long time—if ever—before a televised symphony concert will be the aesthetic equal of symphonic music heard in the hall. Visually, however, there are certain gains.

These gains, which consist mainly of close-up views of the conductor and the instrumentalists, were noted last night when a concert by the Boston Symphony Orchestra was simulcast over WGBH-TV and WGBH-FM. It was the opening concert of the season in the Cambridge series, usually held in Sanders Theater. This one took place in the MIT Kresge Auditorium. The availability of Sanders Theater had been uncertain, owing to the recent fire. It was ready in time for last night's concert, but the plans to use Kresge Auditorium had crystallized.

This had its fortunate aspects, since WGBH-TV is a next-door neighbor to Kresge. The telecasting was done by two cameras, one located in the loft to the left of the audience, the other in the projection booth at the rear of the hall. As Parker Wheatley explained in his suave announcements, the telecast was handled on an impromptu basis—without a prearranged plan for the cameras. The producer, Jordan Whitelaw, followed the orchestral scores and directed the cameras accordingly.

It is to his credit that the viewer was generally looking at the strings, the brasses, or the woodwinds when these choirs were in action, and there was one deft shot that caught the double-basses in a tricky passage. There were some excellent views of Doriot Anthony Dwyer, the orchestra's first flutist, as she handled the solos in the opening item—Bach's Suite No. 2 in B minor for Flute and Strings.

The most compelling views were those of Charles Munch, and here television can offer much that can be observed in

the hall only by those who sit close to the stage or in the front balconies. The closeups of Dr. Munch's face, serene or intense as the music dictated, were an aesthetic experience in themselves. His remarkable baton technique, too, provided fascinating sequences. His technique has greatly matured since he came to Boston seven years ago.

Dr. Munch continued the program with an exciting reading of Debussy's "Ibéria." The sound systems in the general run of television receivers will have to be greatly improved before music on television will amount to much. Manufacturers have been skimping with the sound, a matter of no great importance at present since most video programs deal with the spoken word.

Last night, however, viewers who also had an FM receiver and a high-fidelity system could bring in the sound through FM and use their TV sets only for sight. This was my solution, and the results were excellent.

Dr. Munch concluded with an impassioned reading of the Tchaikovsky "Pathétique." The most unsuccessful views were those of the full orchestra. There are too many men on stage to be crowded into a 21-inch screen; their actions were accordingly indistinct and somewhat meaningless.

This is the Boston Symphony's second simulcast of a complete concert, the first having been held a year ago in the same auditorium. It is to be hoped that experimentation along these lines will continue more often. There may have been thousands of observers last night who had never seen the Boston Symphony in action. Music on television, even at this imperfect level, is an effective way of extending the Boston Symphony's cultural influence in the community.

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THE ORCHESTRA IN NEW YORK

This orchestra opened its second visit of the season to New York last week, Wednesday, with the same program in which Irmgard Seefried appeared in Boston at the beginning of this month. The opening paragraphs of the morning reviews are here quoted:

Howard Taubman in the Times

"Honegger and Hindemith, modern masters at their best, were represented by some of their finest product at Wednesday's Carnegie Hall concert by the Boston Symphony Orchestra.

"All that Charles Munch, the conductor, sought to do was to present music he believed in. But the power with which these pieces dominated the program and touched the heart was a reminder that the art of music is far from exhausted, no matter how many requiems the gloomy ones may say over it."

Jay S. Harrison in the Herald Tribune

"It is to the boundless credit of the Boston Symphony that whatever the orchestra plays emerges as a classic. Wednesday night at Carnegie Hall, for example, the ensemble, under Charles Munch's direction, offered a program that featured not a single number from the workaday repertoire; yet, through the majesty of its performance and the ease of its execution, the Boston men managed to make each piece sound as though it had been their exclusive property from the moment the ink dried on the score."

Brooklyn to Welcome The Boston Symphony

Herald Tribune
By FRANCIS D. PERKINS
Oct 4, 1956

Brooklyn will officially greet the Boston Symphony Orchestra next week, according to a proclamation by Borough President John Cashmore which calls for a borough-wide welcome to the musicians under Charles Munch's conductorship. The series of five concerts at the Academy of Music, which opens Friday night, Nov. 16, has been an annual event there for more than sixty years.

Brooklyn used to have regular visits from the New York Philharmonic and Symphony Societies, but the Boston Symphony has been the only long-established major orchestra which has crossed the East River for regularly recurrent concerts for more than twenty years. Meanwhile Brooklyn's promising resident orchestra, the Philharmonia, opens its second regular subscription series under Siegfried Landau's direction at the Academy this Thursday night. It made its debut in a Beethoven series in May, 1955.

Mr. Munch's program for the Brooklyn concert and also for the following afternoon in Carnegie Hall is conservative, including Weber's "Euryanthe" Overture, Debussy's "Iberia" and Beethoven's "Eroica" Symphony. The Bostonians' program for their season's first Carnegie Hall concert on Wednesday night, Nov. 14, places an American work, Walter Piston's Fifth Symphony, between Mozart's "Paris" Symphony and Tchaikovsky's "Pathetic." The Piston symphony was first played last February in the Juilliard School's American Music Festival, but this will be its first performance here by a professional orchestra.

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Brooklyn will officially greet the Boston Symphony Orchestra next week, according to a proclamation by Borough President John Cashmore which calls for a borough-wide welcome to the musicians under Charles Munch's conductorship. The series of five concerts at the Academy of Music, which opens Friday night, Nov. 16, has been an annual event there for more than sixty years.

Brooklyn used to have regular visits from the New York Philharmonic and Symphony Societies, but the Boston Symphony has been the only long-established major orchestra which has crossed the East River for regularly recurrent concerts for more than twenty years. Meanwhile Brooklyn's promising resident orchestra, the Philharmonia, opens its second regular subscription series under Siegfried Landau's direction at the Academy this Thursday night. It made its debut in a Beethoven series in May, 1955.

Mr. Munch's program for the Brooklyn concert and also for the following afternoon in Carnegie Hall is conservative, including Weber's "Euryanthe" Overture, Debussy's "Iberia" and Beethoven's "Eroica" Symphony. The Bostonians' program for their season's first Carnegie Hall concert on Wednesday night, Nov. 14, places an American work, Walter Piston's Fifth Symphony, between Mozart's "Paris" Symphony and Tchaikovsky's "Pathetic." The Piston symphony was first played last February in the Juilliard School's American Music Festival, but this will be its first performance here by a professional orchestra.

Boston Symphony Opens Its Carnegie Hall Season

7:45 11-16-56
By Francis D. Perkins

The Boston Symphony Orchestra, which has visited Russia and various other lands since its last appearance here, gave the first concert of its seventy-first New York season Wednesday night at Carnegie Hall, where the admirable musicians under Charles Munch's direction played three symphonies far separated in point of time. These were Mozart's Symphony No. 31, in D major (K. 297), known as the "Paris"; Walter Piston's fifth work in this form and Tchaikovsky's sixth and last, the "Pathétique."

Mr. Piston's Fifth Symphony was first played here in February in the Juilliard School's American music festival, but yesterday's was its first local performance by a professional orchestra. The work has more to offer than the composer's expected structural craftsmanship and command of orchestral resources. It does not mark time in its concise course, and includes a variety of ideas and expressive atmosphere.

The second main theme of the first movement, contrasted with the more salient profile of its predecessor, is spaciouly lyric and imaginatively appealing, while not retrospective in style. The adagio gave an impression of warmth as well as of consequence in its succession of variations. The finale was spirited and effective, while more conventional in contemporary terms than the other sections.

Here and in the rest of the

program the orchestra showed its well known high standard of performance in all its component sections, while the interpretations also realized differences of style and atmosphere. The performance of the brief and delectable Mozart work was straightforward and unaffected. The finale of the Piston symphony might have profited by slightly more elan towards the close, but as a whole the American music had a notably discerning and faithfully sympathetic disclosure.

Conductors have often liked to underline the musically expressed emotions of Tchaikovsky's Pathetic Symphony, to illumine the highlights as vividly as possible and to darken its shadows to the utmost extent. But Mr. Munch avoided unnecessary exaggeration, and also excessive change of pace. But this external moderation made the music all the more revealing; expressive tension and contrast were convincing in an interpretation which showed the sincerity as well as the pathos of the music.

Music: Piston Symphony

Fri. 11

The Fifth Performed

by Boston Orchestra

Times 11-16-1956

By HOWARD TAUBMAN

THE eighteenth, nineteenth and twentieth centuries were represented by the three symphonies that comprised Wednesday's Boston Symphony program at Carnegie Hall. These works by Mozart, Tchaikovsky and Walter Piston were not brought together to prove a thesis but to provide a diversified evening.

Mr. Piston's Fifth Symphony, commissioned by the Juilliard School and performed for the first time at its festival of American music last February, wears well. Indeed, it takes on new values when performed by a professional orchestra of the first rank. This is no reflection on the Juilliard School ensemble, which presented the premiere last winter, but the Bostonians were able to give the symphony a brilliance of texture and a dimension it had not seemed to possess.

Mr. Piston is not an assertive personality; he prefers restraint and understatement. But underneath the refinement of his symphonic style there is a sturdy mind. One found it speaking with eloquence in the first movement. The introduction and close of this movement have a delicate poetry, and the second theme is attractively lyrical. The slow movement grows pallid on reacquaintance, but the third has a bouncing briskness that probably harks back to the composer's spare-time playing of ragtime in his youth.

Charles Munch and the orchestra, paying their first visit of the season here, were in good form. They gave Mr. Piston's symphony a vivid performance, bringing out contrasts of the first movement with particular persuasiveness and romping through the lively third movement as though they relished it.



Charles Munch as he appeared at recent rehearsal.

The Program

BOSTON SYMPHONY ORCHESTRA,
Charles Munch conducting, At Carnegie Hall.
Symphony in D (K. 297).....Mozart
Symphony No. 5.....Piston
Symphony No. 6.....Tchaikovsky

Mozart's "Paris" Symphony began the evening in exhilarating fashion. This work, which was written for the Concert Spirituel, a Paris group trained to play so that its effects would dazzle, responds agreeably to the use of the full string contingent of a modern orchestra. Mr. Munch whipped his ensemble through the end movements and, remembered to sing the charming andantino affectingly.

Tchaikovsky's "Pathétique" ended the program on an intense, passionate level. This is a work that has long been a prime vehicle for the Bostonians, and Mr. Munch's ardent conducting style guarantees that so it will remain.

BOSTON SYMPHONY HEARD IN CONCERT

Performs Three Works, Each
With a Dance, on Program
Conducted by Munch

There was dance in each of the three works performed by the Boston Symphony Orchestra Saturday afternoon in Carnegie Hall under the direction of Charles Munch. The Bostonians were in their best fettle and they made eloquent music.

Stravinsky's "Jeu de Cartes," which opened the program, was composed for ballet performance. This "card game in three deals," as Stravinsky describes it, is in his best neo-"Nutteracker" vein. It is decorative music, very chic and beguiling, turned out by a master confectioner. Mr. Munch performed it for just what it is, lightly and with delicate tonal balance. The performance had style, too, which this music needs above all.

Samuel Barber's tone poem "Medea's Meditation and Dance of Vengeance" is dance music of a different sort, adapted from a score, "Cave of the Heart," composed several years ago for Martha Graham. The work reinforced the strong impression it

made at its first performance here by the Philharmonic-Symphony under Dimitri Mitropoulos last February. Mr. Munch led it Saturday with explosive intensity. The composer bowed from a box in response to the applause. *NYT 12/17/52*

The dance is a brief touch in the vast landscape of Beethoven's "Pastoral" Symphony, yet the impulse of the dance seems to pervade at least three of its movements. Saturday's performance was the climax as well as conclusion of the program.

The symphony sounded as if it were fresh from the composer's pen and as if the composer were freshly overwhelmed by the beauties of nature. In the scene by the brookside the instruments sang with a tenderness and warmth that made that long movement sound far too short.

If the finale was a trifle hurried, the very closing measures returned to a mood of almost beatific serenity. It was a moving performance. *E. D.*

Boston Orchestra Plays Under Burgin's Direction

By Francis D. Perkins

Clear, Revealing

Richard Burgin, the Boston Symphony's concertmaster and associate conductor, chose an unusual and well diversified program for this admirable orchestra's concert under his direction yesterday afternoon in Carnegie Hall, ranging from music inspired by football to the edible and musical delights of Heaven as depicted in Mahler's Fourth Symphony. The late Arthur Honegger's "Rugby" was followed by three other short French works, Debussy's "Rondes de Printemps" and Ravel's "Pavane pour une infante defunte" and "Alborada del Gracioso." *NYT 12/17/52*

Honegger's "Rugby" is the second of his three "Mouvements Symphoniques"; the first is "Pacific 231." That noted musical locomotive once traveled here frequently, but now seldom leaves the roundhouse, while "Rugby" has not been played here for twenty-four years. Neither work represents the deep and mature musical thought of Honegger's later compositions, but "Rugby" is interesting in illustrating his success in realizing his objective of expressing the moods and rhythms of the game, rather than trying for a musical description of its course.

The interpretation under Mr. Burgin's leadership was clear and revealing; the muscular rhythms of the music were flexibly wrought. More might have been disclosed of its occasional competitive emotion, but the sense of enthusiasm and well being which often characterizes it was vividly expressed. Imaginative and less evocative moments marked the lucid, well balanced performance of the Debussy work. Memorable lyric warmth and defined emotion pervaded the Pavane; the Alborada was played with brilliance and contrast, revealing its Spanish atmosphere.

Mahler's Fourth Symphony has not the apocalyptic aims of some of its companions, or the philosophic resignation of some

of his last works: with its constant engaging fanciful imagination and melodic generosity, it poses no problems for its hearers. The performance represented both the orchestra's skill and the conductor's thorough understanding of the music in its various moods, including the initial macabre veiling of the second movement's folkish lilt: it was discerning, poetic, not sentimentalized.

MUNCH CONDUCTS PROKOFIEFF WORK

Boston Orchestra, With Nicole
Henriot as Soloist, Repeats
Piano Concerto No. 2

My. L. 10-11-57

Charles Munch and the Boston Symphony Orchestra gave a concert at Carnegie Hall yesterday afternoon, with the pianist Nicole Henriot again appearing as soloist in the Prokofieff Concerto No. 2. The work had been heard on Boston Symphony programs earlier in the week.

Mr. Munch and the orchestra also played Britten's "Variations on a Theme of Frank Bridge" and the Brahms First Symphony, two works that could well have been written expressly to display the brilliant, elastic string tone of the Boston players.

In the "Aria Italiana" section of the Britten work the Boston violins managed a feat achieved by few orchestras—that of performing with the precision and unanimity of a single immensely magnified violin. "String tone" as a rule is just sufficiently out of unison to make hearers conscious of the instrumental mass, but on this occasion it was no exaggeration to say that the violins played as one. Even the sustained harmonic at the close of the section was not marred by a single unsteady bow.

Mr. Munch, most urbane of conductors, as usual gave the impression of guiding the orchestra rather than propelling it forcibly through the music. The Brahms First was done with real splendor of sound. J. B.

Boston Symphony Presents Walton and Strauss Works

By Francis D. Perkins

Sir William Walton and Richard Strauss shared the Boston Symphony Orchestra's last New York concert of the season under Charles Munch's direction Saturday afternoon in Carnegie Hall, where the English composer's new "Johannesburg" Festival Overture" and Viola Concerto prefaced "Ein Heldenleben." Joseph De Pasquale, the orchestra's first violist, was the soloist in the concerto, which had its second performance in this auditorium—the first played by William Primrose with the Philadelphia Orchestra thirteen years ago. *My. L. 10-11-57*

Sir William's new overture, introduced to New York in the Bostonians' Brooklyn concert Friday night, was composed to honor Johannesburg's seventieth anniversary, and was first played in that South African metropolis last September. It is lively, tuneful, with two dominating melodies, both unconventional, but the score is generally marked by a colorful conservatism. A polished performance realized much, if not all, of its festive spirit.

The Walton concerto, in which a brief and spirited movement separates two more meditative sections, is instrumentally graceful; the solo viola has a mainly lyric role; bustling and athletic

measures are few. The principal themes are broad and well defined; their range and structure present the viola with music best suited to the illustration of its most characteristic and appealing timbres.

The prevailing moods of the first and third movements of this well knit score are inclined toward sobriety, despite their frequent tunefulness, but the work is not threatened by expressive monotony. The waxing emotional tension in the finale's episode for orchestra alone, followed by the viola's grave epilogic close, gave a sense of imaginative contrast. Mr. de Pasquale's playing was appealing in tone, technically deft and emotionally convincing; the orchestra provided well proportioned co-operation.

Mr. Munch and his musicians gave a generally very eloquent, rich-toned account of the Strauss tone poem, particularly in the imposing sweep of the opening measures and the sustained reflectiveness of the closing pages. The upper voices in the section where Strauss lampoons his critics might have had slightly more acerbity. Parts of "Ein Heldenleben," including the noisy battle section, seem dated nowadays; the caprice of the solo violin music, admirably played by Richard Burgin, is long drawn out.

MAESTRO DANNY KAYE

"Can't Read a Note, Honest!"

By CYRUS DURGIN

"I swear to you I can't read a note of music, but how I love to conduct!", said Maestro Danny Kaye as he further mussed his already rumpled red-brown hair. "I don't know why, exactly. Maybe it's because I've been fond of music as far back as I can remember. Maybe it's a sense of neurotic power when you have 100 men in front of you playing on your signal. But anyway, I love to conduct!"

We'll have a chance to sample Danny's conducting at 7 o'clock Wednesday night at Symphony Hall, when he takes over the Boston Symphony in a special open rehearsal for the benefit of the Orchestra's pension fund. Danny has given his services for the occasion, which promises to be full of comicalities, since Danny is a natural-born funnyman. Already the tickets have been selling briskly, and if you plan to be on hand, you'd better hustle right over to the Symphony Hall box-office before it's too late.

"Of course I wouldn't even think of taking money for anything like this. But I do get a kick out of doing it for free, to help a good cause, and the Boston Symphony's pension fund is a good cause. I know I'll have a good time, and I think other people will, too."

"First Mr. Munch will rehearse something serious—Dukas' 'La Peri', I think—and then I'll go into my stuff."

It's All Hush-Hush

What that stuff will be remains largely Danny's secret. Already the management of the orchestra has stated that it cannot accept any responsibility for what may happen. But people who have seen Danny in his International Show at the Colonial Theater have a pretty good notion of what to expect. Danny is a very, very funny guy.

Incidentally, let's try to clear up some confusion which has arisen about the International Show on Wednesday. There will be the usual matinee and evening performances at the Colonial. Danny can do the Boston Symphony stint in between, because he does not go on at the very beginning of the International Show.

"What a day!" exclaimed Danny, rumpling his hair some more and putting back on the battered blue

rain hat he wears around town. "First the matinee, then the open rehearsal, then the evening show, and then I crawl back into the oxygen tent."

How did Danny's subdivision career as conductor begin? Let him tell it:

"Well, so long as I can remember, music has fascinated me. The best of music, that is. The best of opera, symphony, songs, chamber music, folk music, ballads, jazz—and if I've left out anything you name it."

He Conducts a Riot

"The first time I ever conducted was in Los Angeles. Then a little later, my friend Eugene Ormandy asked me to be on a program celebrating the anniversary of the Philadelphia Orchestra. What a riot!"

"I made my first entrance by walking in from one side, clear across the stage and off the other! Then I went back! I decided to take off my coat and did so, and I said to the orchestra: 'Hey, fellows, let's take off our coats.' Can you believe it? Next minute the whole Philadelphia Orchestra was sitting there playing in shirt-sleeves!"

"No, honest, I can't read a note. I memorize music by listening to recordings," and he gestured toward a heap of discs beside a portable phonograph in his Ritz Carlton suite. "I listen over and over and get it that way. But I've learned how to beat two, three, four, and maybe even five. I memorize all the cues for people to come in, too."

"Even down to the second horn every time it enters?" I queried.

Danny looked mock quizzical.

"Well, not the second horn, perhaps—say, listen, I'm concerned only with the first desk men. Anyway, it will all depend on the mood I'm in. What I'll wear Wednesday night will depend on my mood. I may turn up in a sweatshirt. I might even be so formal as to put on a shirt and tie. Who knows?"

Indeed, who does know? But we will come Wednesday night. We will, we will, and I for one am convinced the open rehearsal is going to prove one of the great occasions in the history of music and Danny Kaye.

Good luck, Maestro!

Honors for Danny

The Boston Symphony Orchestra—conductor, management and players—did honor yesterday to comedian Danny Kaye. In recognition of his generosity in giving his services to conduct the special pension fund open rehearsal at Symphony Hall last Wednesday evening, conductor Charles Munch signed a special diploma commemorating the event.

Mgr. Thomas D. Perry presented Danny with the medal of the Orchestra's 75th Anniversary.

Gaston Dufresne, chairman of the Boston Symphony Members' Assn. Committee, conferred honorary membership upon Kaye, the first individual outside the ranks of Boston Symphony musicians to be so designated.

The informal ceremony was held in the tuning room after the Symphony concert yesterday afternoon. *Globe 4-6-57*





(Globe Photo by Jack O'Connell)

MAESTRO AT WORK—Danny Kaye, his hair a proper mess, conducts the Boston Symphony before packed house.

Symphony Hall Rocks Under Kaye's Direction

By CYRUS DURGIN

Danny Kaye all but took the roof off Symphony Hall last night as he worked over the Boston Symphony in a special open rehearsal for the benefit of the orchestra's pension fund. For more than an hour the thin, rubber-boned tousled-headed comedian kept a capacity audience in stitches—and the players themselves, for that matter—as he capered on the podium.

He conducted—that is, he beat time. He danced. He clowned. He imitated Sir Thomas Beecham and Fritz Reiner. He called Charles Munch "Chuck," and the conductor beamed. He shook the hands of at least a dozen members of the orchestra, and gave first flutist Doriot Anthony a kiss. He conducted the audience in applause. All this to a constant flow of that quick, sharp patter that is so very amusing.

Danny's antics netted \$9953.50 for the Boston Symphony's pension fund.

This was no doubt the funniest evening ever enjoyed in the usually staid Symphony Hall. It surely was the weirdest blend of comicality and music that this chronicler ever experienced. To make it possible Danny gave his services, and, of course, the Orchestra gave theirs.

As Harry Ellis Dickson said as he gave a little preliminary talk before the "open rehearsal" exploded, no one knew what Maestro Danny would do, except they were pretty sure he'd conduct Rossini's "La Gazza Ladra" ("The Thieving Magpie") Overture. From there out, Danny was on his own, and Dickson might have added: "Hold on to your hats and side-rails!"

Here's about what happened:

First Charles Munch came out and really conducted something high-class, Dukas' "The Apprentice Sorcerer." After a bow, he bounded off-stage, only to reappear, dragging by the hand a Danny Kaye so immaculately dressed, his hair combed so neatly that you'd hardly know him. At that point Danny looked serious, even frightened.

Carefully Selects Baton

Munch then produced a sheaf of batons, and having kept one out, gave them to Danny. Much as he might pick a golf stick, Danny took one, piled the rest upon the conductor's music stand, where there wasn't any music.

First Number: "Grand Chords." A BIG BANG! Danny turned around to give us all a "So you thought I couldn't do it!" grin. Then he broke off a bit of the baton, then another Grand Chord. As the baton got broken smaller and smaller, the chords got shorter and softer until the last one, as the stick was shorter than a pencil, when the boys on the stage tricked him and made a blast that almost bounced him in the air.

Finally they all got down to Rossini's Overture, which went well among the musicians, but had some of the fanciest gestures I never saw before from the red-haired Maestro. This part no one could describe. Only a cameraman could do justice to it.

Danny next gave his full treatment to the Trepak from Tchaikovsky's "Nutcracker," showing us first how Maestro Kaye would conduct it. Then he illustrated the "coffee grinder" type of conductor, who gave a big, rolling beat; after that the "meat chopper" species who just beat up and down; the "conductor who has become a new father and pushes a baby carriage" (that kind just shoves his arms!); the "allergic type" who seems to itch all over

and vigorously scratches. Last of all, the "emotional type" who really gets into the music and all over the stand, leaping, flailing, kneeling and ultimately falling off.

There had to be a little stop for patter after this illustration of the fine art of conducting.

"You know, I'm having the most marvelous time of my life doing this," beamed Danny. "I'm so delighted that if I were any more delighted I'd be in an institution. There's no greater feeling of neurotic power in the world than conducting. I tell you, I can't read a note of music, but I love conducting."

"Chuck Munch, he's a very nice man. Well, let's do a little number dedicated to those who use an electric razor."

So into "Look Sharp—Be Sharp," a familiar Pops number based upon airwaves commercials.

"Now let's have a little intermission. I want to change my clothes, then we'll come back for the rest. Why don't you go out and smoke?"

We did.

When Maestro Danny emerged again he wore an impeccable gray suit instead of the darker one of the first half.

"I changed my shirt. I got terribly hot up here. Now, you have been coming to concerts for years, and for years you have always seen the conductor from the back. For the first time in music, I am going to show you what the players see when a conductor conducts."

"Thees will display the conductor's vee-sage" (and he gave it the French pronunciation). "How's that, Chuck?" and Maestro Danny blew a kiss to Mr. Munch, who was seated up in the first balcony. (Jean Martinon, recent Symphony guest conductor, was sitting just one seat in front of Munch, and both of them seemed to be holding their sides.) Munch waved back.

After the last chord, Danny bid the audience rise and acknowledge the applause of the Orchestra, to which he bowed gravely.

At this point came the imitation of Beecham as Danny said he once had seen him, "looking rather disabled." Violists de Pasquale and Cauhape took Danny by the arms and eased him into a chair which they placed on the stand. A microphone came up out of somewhere. Danny sat and talked into it.

"I've always had a special affection for Boston," he grinned. "I've an even greater one now. I don't know what I might have become if I hadn't become what I did become. It is a great privilege to be able to do this, though you might think it is a lark, and I

admit it is. But there are two things in which I take a violent interest—medicine and music."

That was it, all except a long barrage of applause and cheers and stamping, with the audience standing in a real show of homage to Maestro Danny.

On the way out, someone said: "I think Maj Higginson, who founded the Orchestra, would have turned over in his grave had he known about this."

Maybe. But I suspect he would have smiled as he did so.

Danny Kaye Fitful Genius

Comic Leads (?) Boston Symphony

By GEOFFREY BUSH

Danny Kaye proved himself at Symphony Hall last night to be a conductor of strange and fitful genius. He conducted the Boston Symphony Orchestra, assembled in extraordinary session to benefit their pension fund, and the only empty seat in the house would have belonged to the violinist who collapsed in uncontrollable mirth whom Kaye, with terrible rage but without success, endeavored to have thrown out.

Mighty Opposites

Kaye's encounter with orchestral music was a battle between two mighty opposites, and it was difficult to tell, at the end of his remarkable performance, which side had won.

Perhaps his interpretation of musical form should be described as passionate, but erratic. At times he confronted the orchestra with an expression of the most sincere hatred, and at other

times, with secret and confidential glee, he winked at his delighted audience.

It was evident, from his efforts to preserve a front of icy solemnity, that he had intended to lead a concert of the utmost seriousness. What got in his way were the little things. When he marched to the conducting stand, he tripped over it; in loud passages he was frightened by the trumpet section; in soft passages he forgot what he was doing.

His program consisted, more or less, of a Rossini overture, a work by Strauss, part of the Nutcracker Suite, the introduction to Act III of Lohengrin, a bit of Carmen, Fiddle Faddle, and two extravagant marches. There were besides a series of edifying lessons delivered by Mr. Kaye on how to conduct like a coffee grinder, how to conduct like someone pushing a baby carriage, how to achieve a "deathly hush" in the auditorium, and how to conduct with "neurotic power."

'ASSEZ BON'

No musical feat was beyond him. He announced that he would deliver Fiddle Faddle "at a tempo absolutely impossible to play." He manipulated the Lohengrin in a fashion never before attempted by any conductor—facing the audience. In moments of exultation he could be heard crying "Bravo" to himself, in rich foreign accents, and at the successful termination of a complicated passee he gazed intently at Mr. Charles Munch, seated happily in the balcony, and cried, "Assez bon, huh?"

He shook hands both with the

first players and with practically every other member of the orchestra. He leaped, slouched, wept and went to sleep. He imitated Sir Thomas Beecham by having himself supported onto the stage and lifted into a chair, where he smoked a cigarette while the orchestra played by itself.

STANDING OVATION

At the conclusion of his astonishing recital, he sat down and spoke briefly and quietly about the orchestra's pension fund and the devoted life of musicians. He said how happy he was to be of any help—if he were any happier, he declared in a moment of manic joy "they'd have to put me in an institution."

He had conducted not only the orchestra, but the audience, himself, and the entire evening. To end the program he conducted a stirring performance of "Stars and Stripes." He seemed, all at once, a young and slender and most touching figure; and he was given a standing ovation.

Globe 3-24-37 Symphony Friends

The Friends of the Boston Symphony Orchestra, numbering 4213, have contributed \$152,760.94 to the orchestra. This represents an increase of \$19,000 over the amount given last season, and of 334 new members of the Friends. In addition to these contributions, \$9663.30 has been realized by the Symphony from ticket re-sales this season, \$3825 from premium advertising, and \$996 in pledges. These figures were stated at the annual meeting of the Friends of the Boston Symphony Orchestra in Symphony Hall, yesterday afternoon, by Dr. Palfrey Perkins, chairman. The report of the board of trustees was presented by trustee Chief Justice of the Massachusetts Supreme Court Raymond S. Wilkins, on behalf of Henry B. Cabot, president of the board, who was unable to attend.

Dr. Perkins also talked about the added drive for new funds from the business community, which, he said, "neither supplants nor minimizes the value of its many Friends, without whose gifts the Symphony would no longer be in existence."

Charles Munch, music director, directed the Orchestra in the "Tannhaeuser" Overture and Bacchanale after the business meeting. Tea was served in the foyer.

Globe 1-17-37 E. Morton Jennings Jr. New Symphony Trustee

At a meeting of the trustees of the Boston Symphony Orchestra yesterday, election to the board of E. Morton Jennings Jr., a vice-president of the First National Bank of Boston, was confirmed. First National Bank has made a substantial contribution to the orchestra, through sponsorship of a concert on the Esplanade last season.

Jennings, with the First National Bank since 1929 and now vice-president in the Credit-Loan Division, will devote himself to building up support for the orchestra in the business community. The

Guest Conductors For Boston Symphony

Charles Munch, Music Director of the Boston Symphony Orchestra, has invited three guests to share conducting duties for the Orchestra's 77th season, 1957-58.

Pierre Monteux, whose long association with the Boston Symphony began when he was its regular conductor between 1919 and 1924, and who has been a frequent guest conductor in recent years, will direct the orchestra for three weeks, including two pairs of Friday and Saturday concerts (beginning Jan. 3 and 4.), a Tuesday and a Sunday concert in Symphony Hall, and a week's tour to New York.

Two American conductors will appear for the first time with the Orchestra in Boston—Robert Shaw on Jan. 24, 25, 28 and Thomas Schippers on Feb. 21, 22, 23 and Feb. 25 in Providence, Rhode Island.



CLARA HASKILL, the Swiss pianist, who will return to Boston next season to give a solo recital in the Boston University Celebrity Series.

Gagliano Violin Given Symphony

A valuable Joseph Gagliano violin was presented to the Boston Symphony Orchestra last week by Mrs. Carmine Fabrizio of Middletown, Conn.

She is the widow of a member of the Orchestra from 1910 to 1912, and sister-in-law of the late Enrico Fabrizio, 'cellist with the Orchestra from 1918 to 1952.

Conductor Charles Munch and Henry B. Cabot, president of the trustees, accepted the gift in behalf of the Orchestra.

The violin, described as by "Joseph Gagliano, Filius Nicolai, fecit Neap. 1792," is believed to have first appeared in Boston in the possession of Placido Fiumara, a member of the Boston Symphony from 1885 to 1917. It later became the property of the Fabrizio family.

Herb (11/27/57)

Readers' Reactions Show Symphony Program Interest

Herald By RUDOLPH ELIE Jan 13, 1957

It is quite some time since one of these musical articles has brought such a reader response as the one last Sunday devoted to the programs of the Boston Symphony orchestra concerts. Those attending the Tuesday and the Sunday afternoon series appear to be particularly vocal in their disapproval of the programs, but the response is general and unanimous: the readers say the programs are repetitious, restricted, inept and unimaginative.

And they came up with many a suggestion for the performance of works I overlooked. The writers need not, I think, be identified, but their suggestions are interesting. Several, for example, propose a whole list of works that might be programmed as off-the-path novelities worth an occasional outing at these concerts.

One list suggests the following: Beethoven's Jena Symphony, Bizet's Symphony No. 1, Chausson's Symphony in B flat, Glazounov's "The Seasons," Goldmark's "Rustic Wedding" Symphony, Kallinikov's Symphony No. 1; Saint Saens' Third Symphony; Smetana's "Ma Vlast," Vaughan Williams' Norfolk Rhapsody and Vainberg's Serenade for Strings.

Unheard in 48 Years

The writer also suggests such concertos as Gliere's Concerto for Harp and Orchestra, Bruch's "Scottish Rhapsody," Spohr's Violin Concerto No. 8 and Suk's Fantasy for Violin and Orchestra. He makes the point that the orchestra itself can provide the soloists, which is true enough, but the concerto situation is largely in the hands of the soloists invited. This is unfortunate in many ways, as it means the neglect of the lesser-known concertos of Mozart and others, for a soloist usually feels that much of his success depends on the audience impact of the work chosen.

It may be said of the list above that Mr. Munch has done Saint Saens' Third in recent years, and he has also conducted the Bizet symphony and the Chausson Symphony. Vainberg is unknown to me, but the Jena Symphony, which Beethoven certainly did not write, is interesting if only for its controversial value, while Goldmark's Rustic Wedding, old-fashioned although it is, is certainly worth doing. It hasn't been heard here in 48 years.

Another correspondent suggests C. P. E. Bach's Concerto for orchestra in Steinberg's arrangement; Florent Schmitt's "Tragedy of Salome," Roussel's "Evocations," Loeffler's "Death of Tintagiles" and "La Bonne Chanson," and Prokofieff's "Sept, ils sont sept."

Still another writer, touching on the fact that the early Haydn symphonies are delightful, asks for his Symphony No. 22 with the two English horns; Mendelssohn's "The Fair Melusina," not heard here since 1906; the same composer's "Scottish" Symphony; Locatelli's "Elegiac" Symphony; Boccherini's C major Symphony; Chadwick's Symphonic Studies; Gilbert's "Riders to the Sea" and "Comedy Overture;" Hill's "Stevensoniana" and Foote's E major Suite.

He also points out that both Bruckner and Mahler are consistently overlooked, and would espe-

cially like to hear Mahler's Third. Others on his list are Strauss' "Le Bourgeoise Gentilhomme;" Rabaud's "Procession Nocturne;" D'Indy's "Jour d'ete a la montagne montagne;" and Sibelius First and Fourth.

Other suggestions by other writers range from John Knowles Paine's "The Tempest" to Roy Harris' Third Symphony; from Frederick the Great's D major Symphony to Foote's "Night Piece for Flute and Strings." So it would appear that there is plenty of room for investigation and if the works don't all turn out to be equal to the standard repertoire, what does that matter? It is certainly better, in my view (and evidently in my readers' view), to hear a long forgotten or overlooked work from time to time than to sit through endless repetitions of the standard symphonies of Brahms, Beethoven, Schumann, Tchaikovsky and so on, as well as works of Debussy, Ravel and others of the acknowledged hierarchy of music. That they have their place is undeniable: new members of the audience deserve to hear them while the old never really tire of them.

Yet an imaginative, even daring exploration of the long forgotten piece mentioned here and in last week's article, seems now called for. Some may be dusted off and found wanting; others may be dusted off and found novel and exciting. It doesn't much matter—if they are merely heard.

Third Telecast Presented From Kresge Auditorium

CSM 12-6-1956

By Harold Rogers

Considerable improvement was shown last night in the televising of symphony concerts when the Boston Symphony Orchestra was seen in its third telecast of a complete program. Charles Munch marshaled his forces in Kresge Auditorium for an appearance in the annual Humanities Series offered by the Massachusetts Institute of Technology.

This concert was broadcast simultaneously over WGBH-TV and WGBH-FM, with Jordan Whitelaw again functioning as producer and David M. Davis as the director. Although Parker Wheatley offered no technical explanations in his announcements, WGBH was apparently using one camera in the control room for front views of the orchestra, and another camera—or possibly two—in the loft to the left of the ensemble, thus affording closeup views of individual choirs or soloists.

The improvements included better sight lines into the orchestra itself, plus a closer integration of the cameras with the musical scores. The viewer generally saw either the choir that was in the musical spotlight or the soloist who was momentarily holding forth.

The cameras were active as they constantly scanned the orchestra for visual interest, yet they did so without resorting to trick shots that would divert the listener's attention from the music. If it were possible to mount another camera on the right side of the stage, the viewer would feel even less fettered. But the new Holtkamp organ fills the loft to the right, and there is probably no other place where a camera could be mounted.

In the opening selection, Mozart's "Paris" Symphony, was one excellent view of Dr. Munch at close range. It is absorbing to watch a conductor's face while it reflects the moods of the music, as Dr. Munch's so easily does. Here, too, is a vantage point that television can offer. Listeners in the hall are seldom situated where they can watch the conductor's face.

Unfortunately, however, such views were few and very far between last night. Since Dr. Munch is eminently photogenic, the WGBH producers are missing a strong source of interest.

In Stravinsky's "Jeu de Cartes" the soloists (of whom there are many) were carefully selected and brought to the

screen. Here again the veteran symphony-goer has a rare opportunity to see certain players at close range—and last night nearly all the first-desk musicians were featured.

In the final selection, Beethoven's "Pastoral" Symphony, we were given a dramatic sequence during the storm scene when the cameras alternately flashed between Everett Firth's timpani, his mallets flying, and the whole doublebass section as they brought forth that ominous rumble of thunder.

Boston Symphony Launches Drive for Funds—\$250,000

The Boston Symphony opened a drive for funds this week under the leadership of Henry B. Cabot, president of the Board of Trustees. To meet the goal—\$250,000—the Orchestra must rely upon added gifts from subscribers to the concerts who have not already contributed, from other interested individuals, and from the business community of Boston.

To aid the Orchestra in raising the required amount, committees have been formed. In charge of business donations is E. Morton Jennings, Vice President of the First National Bank, and Trustee of the Orchestra. Heading the committees for individual solicitation is Francis W. Hatch Jr., of the New England Mutual Life Insurance Company. Mr. Hatch has arranged a committee to cover each of the Orchestra's series of concerts—for Friday, Neil R. Ayer; for Saturday, Alan A. Smith and Daniel Weisberg, co-chairmen; for Tuesday, Herbert Pratt and John L. Thorndike, co-chairmen; and for Sunday, Peter D. Shultz.

In speaking of the Orchestra's need for added funds, Mr. Cabot stated that he is convinced that there is not yet a full realization in the community of the needs of the orchestra and the importance to the community of filling such needs. There is still a tendency to believe, says Mr. Cabot, that the orchestra is supported by a few private donations. This, however, is no longer the case, and indeed has not been so since the death of Col Higginson, who founded the orchestra and supported it almost single-handed, and of Ernest Dane who succeeded him in similar support.

Globe 2/10/57

The increase in income to the orchestra from ticket sales and recording royalties has been large since those early days, but the increase in expenses to the orchestra has been still larger. In order to meet these expenses and the necessary salaries to the players who make up one of the greatest orchestras in the world, more money is needed.

The orchestra is starting a number of new activities not previously tried as a means of acquainting prospective donors with the problems and aims of the orchestra.

At the luncheon given by the Greater Boston Chamber of Commerce for its members last Thursday in salute to the Boston Symphony and officially opening its drive, Thomas G. Dignan, president of the Boston Edison Company, spoke on the orchestra as an asset to the business community of Boston, and C. D. Jackson, editorial vice president of Time, Inc., on the importance of a symphony orchestra to a metropolitan area. The orchestra, under its music director, Charles Munch, performed a portion of the Symphony in D minor by Cesar Franck for the luncheon guests.

A series of informal Dutch Treat luncheons, held in the Ancient Instrument Room at Symphony Hall just prior to the Friday afternoon concerts, has already begun for subscribers to that series. Guests at the luncheons have been introduced to a number of orchestra members who have spoken on their special interests, as well as hearing talks by Thomas D. Perry Jr., the orchestra's manager, George E. Judd, the former manager, and Henry B. Cabot.

Are Symphony Programs Now at a Low Ebb?

By RUDOLPH ELIE

A correspondent, noting that I have lately been suggesting that the programs of the Boston Symphony are not all that they might be (which is putting it mildly), asks me what I would do if I had any part in the making of programs. The first thing I would do is exactly what the program makers at Symphony Hall now do: ignore the suggestions of amateur program makers like myself. Nonetheless, having looked pretty thoroughly into the matter, I am of the opinion that a great deal could be done to present more interesting programs than are the rule today, and still place the emphasis on the standard repertoire, which is to say no one would be deprived of the regular fare of Beethoven, Brahms and so on.

As I have had occasion to point out before, program making is a fine art and one besetting the program maker with many difficulties. There are all manner of complications. There is first of all the choice of the principal work, the meat and potatoes of the occasion so to speak. This would generally be a symphony of large dimensions and of established character, say a symphony by Brahms, Beethoven, Schumann, Sibelius, Tchaikovsky and so on, though it might be an extended work by almost any one.

Mr. Munch himself, in his exceedingly interesting "I Am a Conductor," says that the "big" symphony should be preceded first by a classical symphony, a baroque concerto or an overtone and then by a "difficult" or a contemporary work such as a new symphony.

"First," he continues, "we prepare the terrain and sharpen the receptivity. Then we can try to make the public love music whose tartness may still be disturbing. Finally, the classical, rich and solid, relaxes the atmosphere." All in all, he says, a program should not offer much more than 75 minutes of music "if you do not want to hear the rustling of inattention behind you." *Rev. Jan. 6-57*

Such matters as the choice of key is important in program making. Two works in B flat should not be programmed side by side, for example. The question of time is also obviously important, and the choice of 75 minutes of music brings up many a difficulty in time alone. The national character of the music—French, German, etc.—is important too. And, not least, the disposition of the musical forces is a big factor. The programming of Schoenberg's "Gurrelieder," for instance, or Mahler's Eighth means a vast increase in the personnel as well as a gigantic choral assembly.

Obtaining unusual scores not in the orchestra's library is often a problem while the question of rentals and royalties may also be mentioned, as may problems in rehearsal time and so on. So the life of the program maker is not easy and he is more than

likely to be criticized by someone no matter what he does.

BEETHOVEN QUARTET

Yet I feel there is considerable room for improvement in view of the fact so many works have been overlooked, neglected and forgotten. It is no less than 59 years, for example, since Beethoven's Triple Concerto for violin, piano and orchestra has been performed at these concerts. There are those who deem it an inferior work and it is perhaps true, but it is nevertheless a beautiful work and it deserves a hearing. Why not do it with the Trieste Trio or another outstanding chamber group?

Twenty years or so ago Mitropoulos did Beethoven's C sharp minor Quartet for full string orchestra. It was a stunning experience. Why not repeat that?

The name of Delius hardly ever appears on these programs, and while this English composer's music is generally special in character it is well worth an occasional performance. C. P. E. Bach composed two symphonies and there is a Sinfonia by his brother, J. C. Bach. They would surely make charming program openers, but then so would the Handel Concerto Grossos as well as those by Corelli, Pergolesi (the lovely F minor Concertino, for instance) and others of the Italian baroque, yet they rarely appear on our programs.

The earlier symphonies of Haydn are remarkable for their ingenuity and freshness. So, too, are the numberless divertimentos, cassations and sinfonias concertante of Mozart in various forms. Two or three have been done recently, to be sure, but certainly this is a field for exploration.

MORE REVIVALS

Equally worthy of exploration, too, are such forgotten composers as Dittersdorf, Clementi and Spohr. Dittersdorf's "Rescue" Symphony is perfectly charming, as is Clementi's D major Symphony. And might it not be amusing to hear Spohr's Double Symphony for Two orchestras? Then there's Weber, who wrote two symphonies. Has anyone ever heard them?

Also neglected in the city he chose as his home is Martin Loeffler. His "Pagan Poem" is decidedly worth an occasional airing. Rachmaninoff's Second and Third symphonies do not deserve obscurity, nor do the Brahms' Serenades. Surely, among the works of our own composers of an earlier generation, Paine, Converse, Hill and Foote, there are worthy representatives also.

Among other neglected works, Suk's Serenade for Strings, Reger's Variations and Fugue on a Theme of Mozart, Rimsky Korsakoff's Suite from "The Tales of the Tsar Saltan," Bloch's Concerto Grosso, Arensky's Variations on a Theme of Tchaikovsky, Glazounov's Symphony No. 7, D'Indy's Symphony on a Mountain Air and Holst's "The Planets." And it would be possible for Mr. Munch to arrange for the preparation of a suite from Dukas' "Ariane et Barbe-Bleu"? Such a work may already exist. In any case, this opera was considered at the time as remarkable as Debussy's "Pelleas et Melisande."

A good many revivals of fairly recent works are in order too, it seems to me. Copland's "Appalachian Spring," for one, but there are many outstanding new works ready for re-hearing. And it may also be said that this orchestra's tradition for playing new music is dimming in recent years.

In short, from my point of view, with the orchestra at its very peak today, its programs are at a low ebb. I see no reason why it should be so.

15th SESSION OF THE BERKSHIRE MUSIC CENTER *March 15, 1957*

The fifteenth session of the Boston Symphony Orchestra's summer school of musical performance will be held during the six weeks from July 1st to August 11th, running concurrently with the Berkshire Festival concerts at Tanglewood. The Berkshire Music Center, which was founded in 1940 by the Boston Symphony Orchestra under Serge Koussevitzky, continues under the leadership of Charles Munch. It offers an opportunity for students to increase their experience in musical performance under the guidance of a distinguished musical faculty including members of the Boston Symphony Orchestra.

The Berkshire Music Center consists of five major departments, providing special study in the fields of instrumental music, choral music, composition, opera and the Tanglewood Study Group designed for the musical amateur.

New developments will be stressed in this year's session of the Berkshire Music Center in the departments of Opera and Composition. Boris Goldovsky, Director of the New England Opera Theatre and head of the Opera Department of the New England Conservatory of Music, will again head the Opera Department, presenting this summer a four weeks' course of special training in operatic leadership for producers, conductors and stage directors, a program developed by Mr. Goldovsky which will give a new direction to the work of the department, turning from the emphasis in previous years on the training of singers for the stage.

The department of composition, under the supervision of Aaron Copland, will include in addition to the individual instruction for a limited number of advanced composition students a program for composition and performance of contemporary music, sponsored by the Fromm Music Foundation.

The department of instrumental music will be under the general leadership of Charles Munch, and will include classes in orchestral conducting, membership in the advanced orchestra of the school which gives a weekly concert in the Tanglewood Music Shed, and instruction in chamber music performance and repertoire by a faculty including twenty-three members of the Boston Symphony Orchestra and headed by Richard Burgin, assisted by William Kroll, an authority

in the chamber music field and founder of the Kroll Quartet.

Hugh Ross will head the choral department and will conduct performances by a special small choir. Mr. Ross will prepare the large Festival Chorus for performances of such works as Berlioz' "L'Enfance du Christ" and Beethoven's Ninth Symphony in the Festival concerts.

Ludwig Zirner of the Music Department of the University of Illinois will be in charge of the Tanglewood Study Group and will offer special courses for amateurs and general music students, who may also observe the activities of other departments of the School, sing in the performances of the large Festival chorus with the Boston Symphony Orchestra and attend the Orchestra's concerts and rehearsals.

In addition to scholarships for students of advanced attainment from the Tanglewood Revolving Scholarship Fund, many special scholarships and prizes are awarded in the course of the summer. Contributors to the Friends of the Berkshire Music Center are invited to many of the performances by the various departments of the School.

Further information may be obtained from the Berkshire Music Center Office.

HONORS FOR RANDALL THOMPSON

Randall Thompson, whose "A Trip to Nahant" was recently performed at these concerts, will be honored at the spring concert of the Harvard Glee Club and Radcliffe Choral Society by the presentation of the Harvard Glee Club medal. This will be the sixth award. Previous recipients have been Dr. Munch, Dr. Davison, Mlle. Nadia Boulanger, Sir Adrian Boult, and Sir Ralph Vaughan Williams. On the program will be the first complete performance of Thompson's *Mass of the Holy Spirit*. Two anniversaries will be remembered: a *Symphonia Sacra* by Giovanni Gabrieli in recognition of the 400th anniversary of the composer's birth; and Kodaly's *Te Deum Laudamus*, composed in 1936 for the 250th anniversary of the liberation of Budapest from the Turks.

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SYMPHONIANA

Exhibition
New Music at Tanglewood
A Word Portrait

EXHIBITION

The collection of paintings, representing the work of Berkshire artists, has been assembled by D. R. Davis of the Tyringham Gallery, and is now on view.

• • April 5, 1957

NEW MUSIC AT TANGLEWOOD

The Berkshire Festival at Tanglewood next summer, the twentieth to be given by the Boston Symphony Orchestra in Berkshire County, has been designed by Charles Munch on a double plan. Contemporary music of importance will be included in each of the "Shed" weeks by the full Orchestra (July 19-August 11). Each of the six weeks of the Festival will be devoted largely to one of the great composers of the past—Bach (July 5, 6, 7), Mozart (July 12, 13, 14), Tchaikovsky (July 19, 20, 21), Berlioz (July 26, 27, 28), Brahms (August 2, 3, 4), Beethoven (August 9, 10, 11).

Guest conductors will be Carl Schuricht, who visited Boston last December as the conductor of the Vienna Philharmonic Orchestra and who will lead the Boston Orchestra for the first time, and Pierre Monteux. (This will be Mr. Monteux's sixth successive season as guest at Tanglewood.)

As soloists, Isaac Stern will be heard in the violin concertos of Beethoven, Brahms and Tchaikovsky. Rudolf Serkin will be heard in the Second Piano Concerto by Brahms. Samuel Mayes will play in Tchaikovsky's Rococo Variations (the restored original version), Joseph de Pasquale in Berlioz's Harold in Italy. Lukas Foss and Seymour Lipkin will be piano soloists in the Bach week; concertos and other works involving soloists by Bach and by Mozart will be played by principals of the Orchestra. These and the vocal soloists, as well as the groups to appear in the Wednesday Evening series of six chamber music concerts, will be made known when the orchestral programs in detail are listed in these columns next week.

During the first weekend of concerts by the full Boston Symphony Orchestra in the Music Shed tribute will be paid to Igor Stravinsky who celebrates his 75th birthday on June 17 of this year.

of the Festival on Sunday afternoon, August 11 (the concert which will close with Beethoven's Ninth Symphony), Dr. Munch will perform *Quiet City* by Aaron Copland, Chairman of the Faculty of Berkshire Music Center.

A WORD PORTRAIT

On the news of the death of Paul Dukas in the spring of 1935, the French critic, Henri Prunières, wrote retrospectively about the composer who had long been his close friend, as follows:

"What a delightful person was this great musician! I recall with emotion the memory of conversations when, in his work-room on the Rue Singer, with windows opening over shaded gardens, he would turn back to the years of his youth, speaking to me of Debussy and Albeniz. 'They were so nice,' he would say—'they were artists those two!' And he dwelt upon the artistic probity of Debussy, who preferred to eat less and live in discomfort rather than to give to the world a work like the opera *Rodrigue et Chimène* which did not satisfy him, but would have helped him out of embarrassment.

"What was most striking in Dukas was his horror of attaching importance to himself. We know the part he played in the formative development of the two greatest masters of the Spanish school: Albeniz and Manuel de Falla. The latter has never missed a chance to recall how precious the advice of Dukas had been to him, and how it had helped him to find himself during his stay in Paris. Dukas was annoyed when these things were repeated to him. 'No, that is absurd—he came to see me, we joked and that is all.' And he would begin to praise de Falla, that born artist, so noble, so proud, so generous; or his beloved Albeniz whom he remembered with such a glow of tenderness. Time passed quickly listening to him. I can still see him striding across his studio, stopping, starting, opening a score to exemplify his point, or sitting at the piano to strike some chords, then resuming his promenade—always with a cigarette in his lips, a gleam in his eye, and a mocking smile at the corner of his mouth under the ruddy moustache.

"What was most surprising with him was the unusual and fortunate mixture of satiric wit and good faith. It would have been hard to find a finer spirit, more deeply idealistic, more bent upon rendering service."

SYMPHONIANA

Exhibition
The Berkshire Festival Programs
A Birthday Gift

EXHIBITION

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April • 12, 1957

THE BERKSHIRE FESTIVAL PROGRAMS

The programs for the Berkshire Festival of 1957 at Tanglewood, Lenox, Massachusetts, are now announced.

Subscriptions for each week-end series are now being taken at the Festival Office, Symphony Hall.

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On the six Wednesday evenings throughout the Festival period, concerts by chamber groups or single artists will be given in the Theatre-Concert Hall as follows:

July 3—Paganini String Quartet.

July 10—Festival Chorus and soloists (Brahms' *Liebeslieder*); Ralph Berkowitz and Seymour Lipkin (Music for Two Pianos).

July 17—The Beaux Arts Trio.

July 24—The Kroll String Quartet.

July 31—Gérard Souzay, Baritone.

August 7—(To Be Announced.)

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SERIES X

Concerts in the Theatre-Concert Hall
ALL-BACH

Charles Munch, Conductor

Friday Evening, July 5, at 8:30

Suite No. 3, Brandenburg Concerto; No. 5 (Lukas Foss); Suite No. 2; Concerto for Two Pianos in C minor (Lukas Foss and Seymour Lipkin).

Saturday Evening, July 6, at 8:30

Brandenburg Concertos 1, 2, 3, 6, 4.

Sunday Afternoon, July 7, at 2:30

St. Matthew Passion (Part II). Soloists: Adele Addison, Florence Kopleff, John McCollum, Donald Gramm, James Joyce, Harvard Glee Club, Radcliffe Choral Society.

(This concert will be given in the Shed.)

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Sunday Afternoon, July 28, at 2:30

BERLIOZ, Excerpts from "Romeo and Juliet"; HINDEMITH "News of the Day" Overture; "Mathis der Maler" (Conductor: Pierre Monteux).

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SERIES C

Concerts in the Music Shed
BRAHMS

Friday Evening, August 2, at 8:30

BRAHMS, Tragic Overture; EGK, Sonata for Orchestra; BRAHMS, Symphony No. 1 (Conductor: Carl Schuricht).

Saturday Evening, August 3, at 8:30

BRAHMS, Haydn Variations; BARBER, "Medea's Meditation and Dance of Vengeance"; BRAHMS, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

Sunday Afternoon, August 4, at 2:30

BRAHMS, Academic Festival Overture; PISTON, Symphony No. 5; BRAHMS, Piano Concerto No. 2 (Rudolf Serkin) (Conductor: Charles Munch).

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SERIES D

Concerts in the Music Shed
BEETHOVEN

Friday Evening, August 9, at 8:30

BEETHOVEN, Leonore Overture No. 3; HONEGGER, Symphony No. 3 ("Liturgique"); BEETHOVEN, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

Saturday Evening, August 10, at 8:30

BLACHER, Konzertante Musik; SCHUBERT, Unfinished Symphony; BEETHOVEN, Symphony No. 3 (Conductor: Carl Schuricht).

Sunday Afternoon, August 11, at 2:30

COPLAND, Quiet City; BEETHOVEN, Symphony No. 9; Soloists: Adele Addison, Florence Kopleff, John McCollum, Donald Gramm; Berkshire Festival Chorus (Conductor: Charles Munch).

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A BIRTHDAY GIFT

The Boston Symphony Orchestra has received an unusual gift. Friends and relatives of Sol J. Barnet, a subscriber who has enjoyed these concerts for many years, have had the thought of presenting to the Orchestra on the occasion of his eightieth birthday, March 28, a sum of money to be used for the purchase of special instruments.

Dr. Munch will conduct Stravinsky's *Canticum Sacrum* for chorus, soloists, and orchestra of wind instruments, low strings and organ at the concert of Sunday, July 21. This work was first performed at the Venice International Festival on September 20, 1956, and will have its United States premiere at a special birthday concert in honor of Mr. Stravinsky and devoted to his music in Los Angeles on June 19 under the direction of Robert Craft. Dr. Munch will also present Stravinsky's ballet *Jeu de Cartes* on Friday, July 19, and on Saturday, July 20, Pierre Monteux will conduct *Le Sacre du Printemps*.

On the following weekend (July 28) Pierre Monteux will present two works of Paul Hindemith, the Overture *News of the Day* composed in 1930, and *Mathis der Maler*. Mr. Hindemith was visiting composer at the Berkshire Music Center in its first two seasons of 1940 and 1941.

On Friday evening, August 2, Carl Schuricht will conduct the American premiere of the Sonata for Orchestra by Werner Egk, a German composer who is best known for his operas and music for the theatre. This work, which was composed in 1948, is scored for large orchestra and is the first work of this composer to be performed by the Boston Symphony Orchestra. Mr. Schuricht will present the work of another modern German composer on his program of Saturday, August 10, the *Konzertante Musik* of Boris Blacher. This piece has been performed in the United States several times by the Berlin Philharmonic under Herbert von Karajan, and in March, 1956, by Alfred Wallenstein and the Los Angeles Philharmonic. Boris Blacher succeeded Werner Egk as director of the *Hochschule für Musik* in Berlin in 1953, and was composer in residence at the Berkshire Music Center in 1955.

Charles Munch will also present the following works of contemporary composers: *Medea's Meditation and Dance of Vengeance* by Samuel Barber (a composer in residence at Tanglewood in 1947) on Saturday evening, August 3; the Fifth Symphony by Walter Piston on Sunday afternoon, August 4; Arthur Honegger's Symphony No. III (*"Liturgique"*) which was last performed by the Boston Symphony Orchestra in the Cathedral at Chartres during its European trip in 1956 (Mr. Honegger was a visiting composer at Tanglewood in 1947); and, to open the final concert

(Continued on page 1131)

of the Festival on August 11 (the concert with Beethoven's Ninth Munch will perform Aaron Copland, Chorus of Berkshire Music

A WORD

On the news of Dukas in the spring critic, Henri Prun spectively about the long been his close

"What a delightful great musician! I the memory of his work-room on windows opening he would turn back youth, speaking to Albeniz. 'They we say — 'they were

And he dwelt upon of Debussy, who and live in discon give to the world a *Rodrigue et Chin* satisfy him, but we out of embarrassment

"What was most was his horror of to himself. We know in the formative two greatest music school: Albeniz and The latter has ne to recall how pre Dukas had been to

helped him to fin stay in Paris. Duk these things were 'No, that is absurd we joked and that begin to praise

artist, so noble, so or his beloved A membered with su ness. Time passed him. I can still se his studio, stoppin score to exemplify at the piano to stri resuming his pro a cigarette in his eye, and a mockin of his mouth under

"What was most was the unusual at of satiric wit and Valletti, Donald Gramm, Gérard Sou have been hard to more deeply ideal rendering service."

SERIES Y

Concerts in the Theatre-Concert Hall
ALL-MOZART

Charles Munch, Conductor

Friday Evening, July 12, at 8:30

Divertimento K. 136 (Strings); Sere-nade K. 361 (Winds); "Haffner" Sym-phony (Conductor: Charles Munch); Litanies for chorus and orchestra K. 243 (Conductor: Hugh Ross).

Saturday Evening, July 13, at 8:30

Symphony in E-flat; Symphony in G minor; Symphony in C major ("Jupiter").

(This concert will be given in the Shed.)

Sunday Afternoon, July 14, at 2:30

Adagio and Fugue in C minor; Bas-soon Concerto (Sherman Walt); Horn Concerto K. 495 (James Stagliano); Sinfonia Concertante K. 297B.

SERIES A

Concerts in the Music Shed
TCHAIKOVSKY

Friday Evening, July 19, at 8:30

STRAVINSKY, "Jeu de Cartes"; TCHAI-KOVSKY, Rococo Variations for Cello and Orchestra (Samuel Mayes); TCHAI-KOVSKY, Symphony No. 6 ("Pathé-tique") (Conductor: Charles Munch).

Saturday Evening, July 20, at 8:30

MENDELSSOHN, Overture, "Fingal's Cave"; TCHAIKOVSKY, Symphony No. 5; STRAVINSKY, "Le Sacre du Printemps" (Conductor: Pierre Monteux).

Sunday Afternoon, July 21, at 2:30

Koussevitzky Memorial Concert
TCHAIKOVSKY, "Romeo and Juliet"; STRAVINSKY, Canticum Sacrum; TCHAI-KOVSKY, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

SERIES B

Concerts in the Music Shed
BERLIOZ

Friday Evening, July 26, at 8:30

BERLIOZ, Overture "Le Corsair"; "Harold in Italy" (Soloist: Joseph de Pasquale); Fantastic Symphony (Conductor: Charles Munch).

Saturday Evening, July 27, at 8:30

BERLIOZ, "L'Enfance du Christ" (Soloists: Florence Kopleff, Cesare Valletti, Donald Gramm, Gérard Souzay; Berkshire Festival Chorus) (Conductor: Charles Munch).

(Continued on page 1183)

Sunday Afternoon, July 28, at 2:30

BERLIOZ, Excerpts from "Romeo and Juliet"; HINDEMITH "News of the Day" Overture; "Mathis der Maler" (Conductor: Pierre Monteux).

SERIES C

Concerts in the Music Shed
BRAHMS

Friday Evening, August 2, at 8:30

BRAHMS, Tragic Overture; EGK, Sonata for Orchestra; BRAHMS, Sym-phony No. 1 (Conductor: Carl Schu-richt).

Saturday Evening, August 3, at 8:30

BRAHMS, Haydn Variations; BARBER, "Medea's Meditation and Dance of Vengeance"; BRAHMS, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

Sunday Afternoon, August 4, at 2:30

BRAHMS, Academic Festival Over-ture; PISTON, Symphony No. 5; BRAHMS, Piano Concerto No. 2 (Rudolf Serkin) (Conductor: Charles Munch).

SERIES D

Concerts in the Music Shed
BEETHOVEN

Friday Evening, August 9, at 8:30

BEETHOVEN, Leonore Overture No. 3; HONEGGER, Symphony No. 3 ("Litur-gique"); BEETHOVEN, Violin Concerto (Isaac Stern) (Conductor: Charles Munch).

Saturday Evening, August 10, at 8:30

BLACHER, Konzertante Musik; SCHU-BERT, Unfinished Symphony; BEETHOVEN, Symphony No. 3 (Conductor: Carl Schuricht).

Sunday Afternoon, August 11, at 2:30

COPLAND, Quiet City; BEETHOVEN, Symphony No. 9; Soloists: Adele Addison, Florence Kopleff, John McCol-lum, Donald Gramm; Berkshire Festi-val Chorus (Conductor: Charles Munch).

A BIRTHDAY GIFT

The Boston Symphony Orchestra has received an unusual gift. Friends and relatives of Sol J. Barnet, a subscriber who has enjoyed these concerts for many years, have had the thought of present-ing to the Orchestra on the occasion of his eightieth birthday, March 28, a sum of money to be used for the purchase of special instruments.

Boston Symphony Announces Full Tanglewood Programs

Charles Munch, music director of the Boston Symphony Orchestra, today announces the complete programs for the Orchestra's 1957 Berkshire Festival at Tanglewood, Lenox, Mass.

The first two weekends of the Festival in the Theatre - Concert Hall by a chamber orchestra will be conducted by Charles Munch and devoted to the works of Bach and Mozart respectively. Opening the concerts of the Bach weekend on Friday, July 5, Dr. Munch will present the Suite No. 3; Brandenburg Concerto No. 5 (with Lukas Foss as piano soloist); Suite No. 2 (with Doriot Anthony Dwyer solo flute); and the Concerto for Two Pianos in C minor performed by Lukas Foss and Seymour Lipkin. The concert on Saturday evening, July 6, will consist of five Brandenburg Concertos, Nos. 1, 2, 3, 6 and 4. On Sunday afternoon, July 7, the concert will be held in the Music Shed and will be wholly devoted to Part II of the St. Matthew Passion. Soloists will be Adele Addison, soprano; Florence Kopleff, contralto; John McCollum, tenor; and Donald Gramm and James Joyce, basses. The choruses of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, will come to Tanglewood especially for this performance.

Mozart Featured

On Friday, July 12, Dr. Munch will commence the Mozart weekend with the Divertimento K. 136 for Strings, the Serenade, K. 361 for Wind Instruments and the "Haffner" Symphony. Hugh Ross will conduct the second half of the concert, presenting Mozart's Litanies K. 243 for chorus, soloists and orchestra. The concert of Saturday evening July 13 which will take place in the Music Shed, will consist of the three great symphonies of Mozart in E-flat, G minor and C major ("Jupiter").

On Sunday, July 14 Dr. Munch will present two of his principal players as soloists—Sherman Walt in the Bassoon Concerto and James Stagliano in the Horn Concerto K. 495. The program will open with the Adagio and Fugue in C minor for strings, and close with the Sinfonia Concertante K. 297B for Oboe, Clarinet, Horn & Bassoon.

The first weekend of concerts by the full Boston Symphony Orchestra in the Music Shed will feature works of two Russian Composers, Tchaikovsky and Igor Stravinsky. At the Friday concert of July 19, Dr. Munch will conduct Stravinsky's "Card Game," Tchaikovsky's Rococo Variations for Cello and Orchestra with Samuel Mayes as soloist, and the same composer's Symphony No. 6 ("Pathétique").

On Saturday evening, July 20, Pierre Monteux will be guest conductor in a program consisting of the "Fingal's Cave" Overture by Mendelssohn, Tchaikovsky's Fifth Symphony and Stravinsky's "Rite of Spring." Dr. Munch will conduct the Sunday afternoon concert on July 21, presenting Tchaikovsky's Romeo and Juliet Overture, the "Canticum Sacrum" of Stravinsky, and the Tchaikovsky Violin Concerto with Isaac Stern.

An all Berlioz program will be performed on Friday evening, July 26, including the Overture "The Corsair," "Harold in Italy" with Joseph de Pasquale

as soloist, and the Fantastic Symphony. A performance of "L'Enfance du Christ" by Berlioz will be presented by Charles Munch on Saturday evening, July 27, with Florence Kopleff, mezzo-soprano; Cesare Valletti, tenor; Donald Gramm, bass; and Gerard Souzay, baritone, and the Berkshire Festival chorus. Pierre Monteux will again be guest conductor on Sunday, July 28. His program will be excerpts from Berlioz' "Romeo and Juliet," Paul Hindemith's "News of the Day" Overture and his Symphony "Mathis der Maler."

To Mark Debut

The first concert of the following week on Aug. 2 will mark the Tanglewood debut of the noted German conductor, Carl Schuricht, whose program will consist of Brahms Tragic Overture, Sonata for Orchestra by Werner Egk, and Brahms First Symphony. On Saturday, Aug. 3rd, Dr. Munch will continue the emphasis on the works of Brahms with the Variations on a Theme of Haydn and the Violin Concerto with Isaac Stern as soloist. He will also perform "Medea's Meditation and Dance" by Samuel Barber. On Sunday afternoon, Aug. 4, Dr. Munch will

present the Festival Overture, Walter Piston's Symphony No. 5, and will close with Brahms' Second Piano Concerto, Rudolf Serkin as soloist.

Beethoven's Works

The final weekend of the Berkshire Festival will feature special emphasis on the works of Beethoven. Dr. Munch will conduct the concert of Friday evening, Aug. 9, performing Beethoven's Leonore Overture No. 3, Honegger's Symphony No. 3 ("Liturgique") and the Beethoven Violin Concerto with Isaac Stern. Carl Schuricht will be the guest conductor on Saturday evening, Aug. 10, presenting Boris Blacher's Konzertante Musik, Schubert's Unfinished Symphony and the Symphony No. 3 ("Eroica") of Beethoven. Beethoven's Ninth Symphony will bring the Festival to a close on Sunday afternoon, Aug. 11th, with the Berkshire Festival Chorus (Hugh Ross conductor) and soloists Adele Addison, Florence Kopleff, John McCollum and Donald Gramm. Dr. Munch will open this program with "Quiet City" by Aaron Copland.

The 76th Symphony Season Had Program Difficulties

By RUDOLPH ELIE

The 76th season of the Boston Symphony orchestra, just completed, seems on review to have hardly been a memorable one in terms of the programs it offered its subscribers. Indeed while the orchestra itself attained the absolute peak of tonal and technical perfection, the music it had to play was chosen with singular lack of imagination. An important reason for it has turned up since, back in the mid-winter, I voiced a similar point of view, but even so it does seem we could muster a far more stimulating bill of fare than we have been offered this season.

The important reason, ironically enough, is one that benefits the orchestra very considerably, particularly in the future. It is that RCA Victor, which has so long neglected this orchestra, has begun again to record its repertoire extensively. During the heyday of Arturo Toscanini, Victor brought out dozens of his recordings while granting the Boston Symphony but a few a year. Those recordings have now been largely exhausted; save for re-issues, few if any that have not been issued so far will appear and even those that do will be versions Toscanini himself refused to have released.

TOO MANY REPEATS

So Victor has now turned its attention to its second orchestral star, the Boston Symphony

and, in line with its general policy of staying pretty close to the standard repertoire, it now has a hand in the programming of the concerts. The hand is a subtle one, for while presumably Mr. Munch could record what he wants, the task of preparing one program performance, but a quite different one for Victor, engenders physical limitations on conductor and men alike that are prohibitive.

The consequence is that many works were repeated much too soon. Some of the standard classics offered this year were heard as recently as last season while many date from the two seasons before. Obviously, the hard core of the repertoire, the symphonies of Beethoven, Brahms, Tchaikovsky, Schumann, Schubert and so on, are worthy of frequent repetition, as are the more fa-

mous concert pieces. Yet there is no doubt the choice this season was not happy. With many of them now committed to recordings, next years selections might range a little farther afield: it is certainly to be hoped so anyway.

Nonetheless, there were a few interesting revivals. Berlioz' "L'Enfance du Christ" certainly deserved a re-hearing, as did Shostakovich's Fifth, Prokofiev's "Romeo and Juliet," Bach's B minor Suite and Mahler's Fourth. Bach's Wedding Cantata, a charming thing, made its first appearance here and was beautifully done by Irmgaard Siefried; Schubert's fragile Third Symphony was also new. But, save for a Handel Concerto Grosso and Mozart's Clarinet Concerto, little of the enormous literature of the 18th century was done, which is a pity. There is a great treasury here and it is particularly worth examining as it provides so many opportunities for the soloists in the orchestra itself to step forth—and this should certainly be done more often.

There were, this season, but 10 new works offered in their Boston or world premiere. Of them all, by all odds the most impressive, was the "Hymne a la Vie" by Jean Martinon, who presented it himself as guest conductor. It was a work of enormous vigor and, though anything but an easy work to comprehend on a first hearing, made a great impression just the

6/10/57 1/19/57 Week.
Monteux Is Guest Conductor

THE BOSTON SYMPHONY ORCHESTRA gave at Symphony Hall yesterday afternoon, and will repeat tonight, the 12th program of the Friday-Saturday series. Pierre Monteux was guest conductor. Before the stated program he conducted the larghetto ("Claerchen's Death") from the "Egmont" music of Beethoven, in memory of Toscanini. The main body of the program: Stravinsky: Suite from the Ballet "Pulcinella" (after Pergolesi); Debussy: Two Preludes, Five Interludes and "The Death of Melisande" from "Pelleas and Melisande" (first time at these concerts); Elgar: "Enigma" Variations.

By **CYRUS DURGIN**

To one's eyes, the rotund figure, the long baton and the unforced gestures of Pierre Monteux were a familiar sight at Symphony Hall yesterday afternoon. Once again this long-admired elder musician was welcomed back as guest conductor of the Boston Symphony Orchestra. But to one's ears the sounds produced were not entirely familiar, they were not entirely agreeable and they led one to the disturbing conclusion that the conductor was not in full command of the orchestra.

Not that anything went seriously wrong. But frequently the players were not together, almost as frequently there were places where the balance between sections was not right; there were untidy details, some coarseness of sonority, and an almost constant feeling that musicians and conductor were far from the leadership and the willing cooperation which has typified much of their work together in the past.

Between these lapses of ensemble you did perceive orchestral richness and eloquence. But it was not steady, not consistent. Stravinsky went fairly well, Debussy better, but the Elgar Variations were almost insensitive, careless in some pages. There was none of the continuity which should bind the Variations into a string of matched tonal jewels, and much too often the voices beneath the principal melodies buzzed rather than sang.

Whose the fault, and why? A conductor must answer first when matters go indifferently, in the case of a virtuoso orchestra. His

ear, his beat, his energy, his command, these singly or collectively can be involved. Whatever the reason, the masterly Monteux was no longer in evidence yesterday.

It was an interesting venture to play so much of the instrumental portion of "Pelleas and Melisande," but the total effect was of sameness. In the theater, the stage action, the progress of the drama provide the links of continuity and variety which were missing yesterday. It seemed a long and nearly soporific succession of fragments of mood music, without structure or "line." Not all operatic music, instrumentally speaking, is in itself acceptable, and this of "Pelleas and Melisande" in such quantity and selection did not benefit by the process.

Toscanini Tribute

Before the stated program, the Boston Symphony honored the memory of the late Arturo Toscanini with the larghetto which is titled "Claerchen's Death," from the "Egmont" music of Beethoven. This was an appropriate choice, since Beethoven was one of Toscanini's most cherished composers. But somehow the music itself was too small for the memorializing of so huge a figure in musical art. Much better (and well away from the more dramatic items sometimes used for the purpose) would have been the slow movement from Beethoven's last String Quartet, the F major, Op. 135. Toscanini himself once made a version of it for massed strings.

By way of footnote, I wonder if any choral group in these next few days will perform in Toscanini's memory the one-piece so completely suited to the intent. That is the prevailing unison chorus from Verdi's "Nabucco," the "Va, pensiero," which was sung spontaneously by the public at one of the funeral services for Verdi.

SEVENTY-SIXTH SEASON, 1956-57

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

CONSTITUTION HALL

THURSDAY EVENING, DECEMBER 13, AT 8:30 O'CLOCK

BEETHOVEN . . . Symphony No. 6, in F major, "Pastoral," Op. 68

I. Awakening of serene impressions on arriving in the country: Allegro
ma non troppo

II. Scene by the brookside: Andante molto moto

III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunder-
storm; Tempest: Allegro

IV. Shepherd's Song: Gladsome and thankful feelings after the storm:
Allegretto

[INTERMISSION]

HONEGGER Symphony No. 2, for String Orchestra

I. Molto moderato

II. Adagio mesto

III. Vivace, non troppo

ROUSSEL "Bacchus et Ariane," Suite No. 2, Op. 43

Performances by this orchestra are broadcast each week on Monday evenings
from 8:05 to 9:00 P.M. on the NBC Radio Network.

SEVENTY-SIXTH SEASON, 1956-57

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

CONSTITUTION HALL

THURSDAY EVENING, FEBRUARY 7, AT 8:30 O'CLOCK

Soloist: NICOLE HENRIOT, Pianist

SMIT *Symphony No. 1, in E flat*

- I. Adagio; Allegro moderato
- II. Andante sostenuto
- III. Allegretto scherzando
- IV. Allegro vivace
- (First performance in Washington)

PROKOFIEFF *Piano Concerto No. 2, in G minor, Op. 16*

- I. Andantino; Allegretto; Andantino
- II. Scherzo: Vivace
- III. Intermezzo: Allegro moderato
- IV. Finale: Allegro tempestoso

MISS HENRIOT

[INTERMISSION]

BEETHOVEN *Symphony No. 4, in B flat major, Op. 60*

- I. Adagio; Allegro vivace
- II. Adagio
- III. Allegro vivace
- IV. Allegro, ma non troppo

Miss Henriot uses the Baldwin Piano
Baldwin Piano courtesy Hugo Worch Piano Company

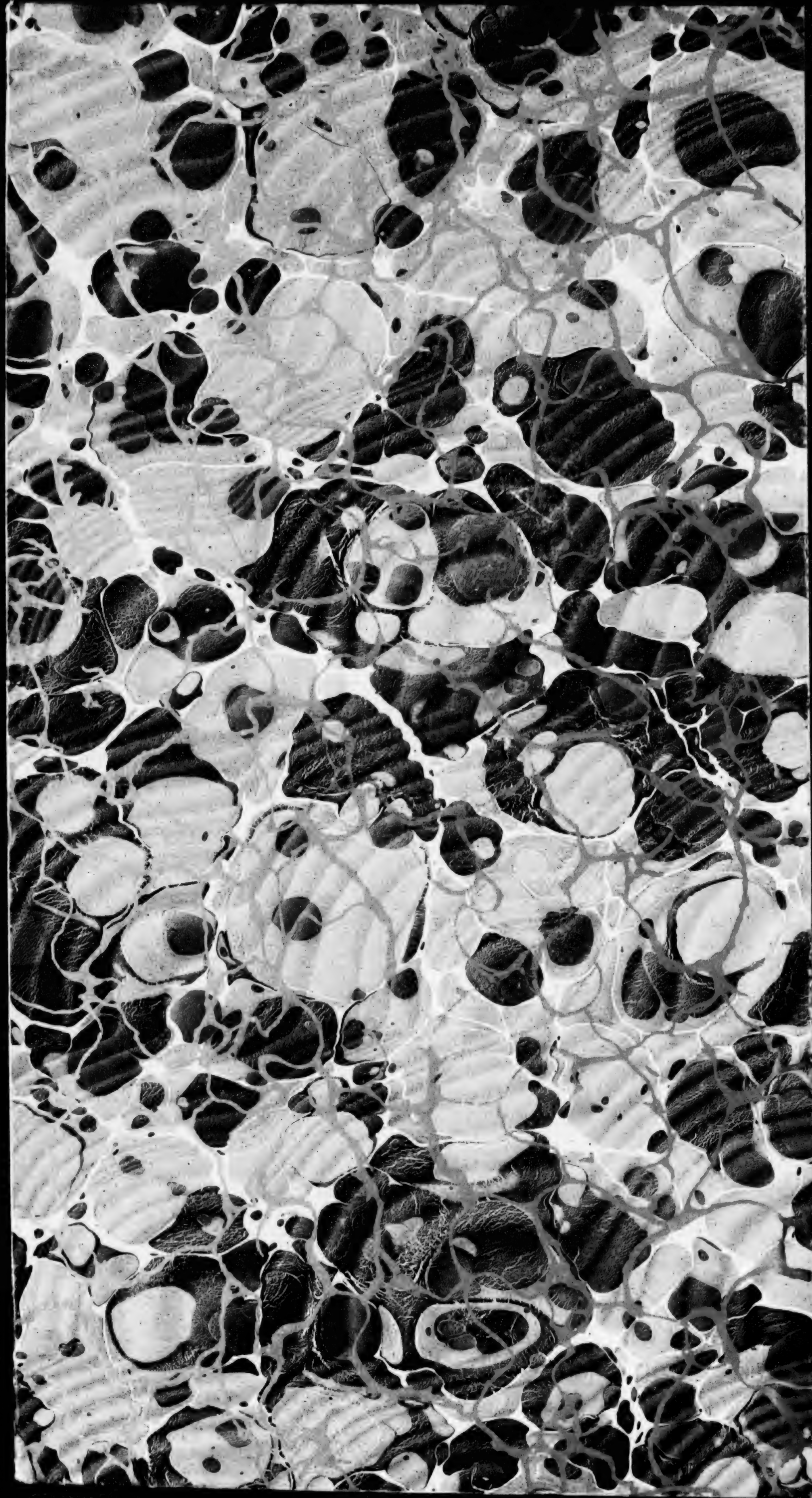
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RCA Victor Records

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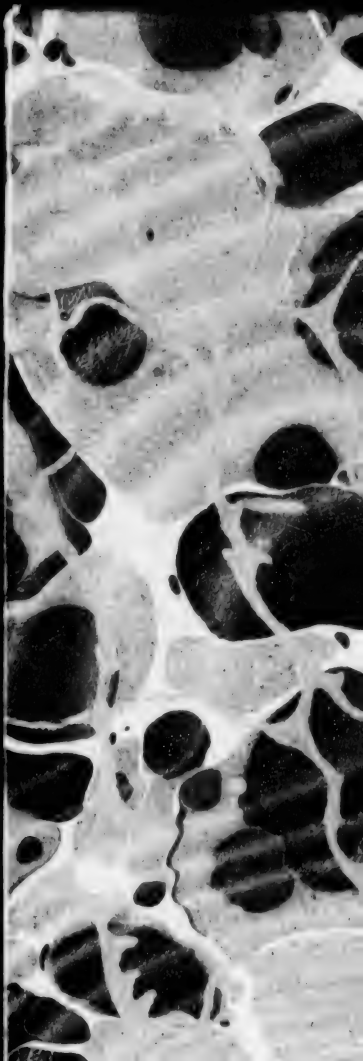
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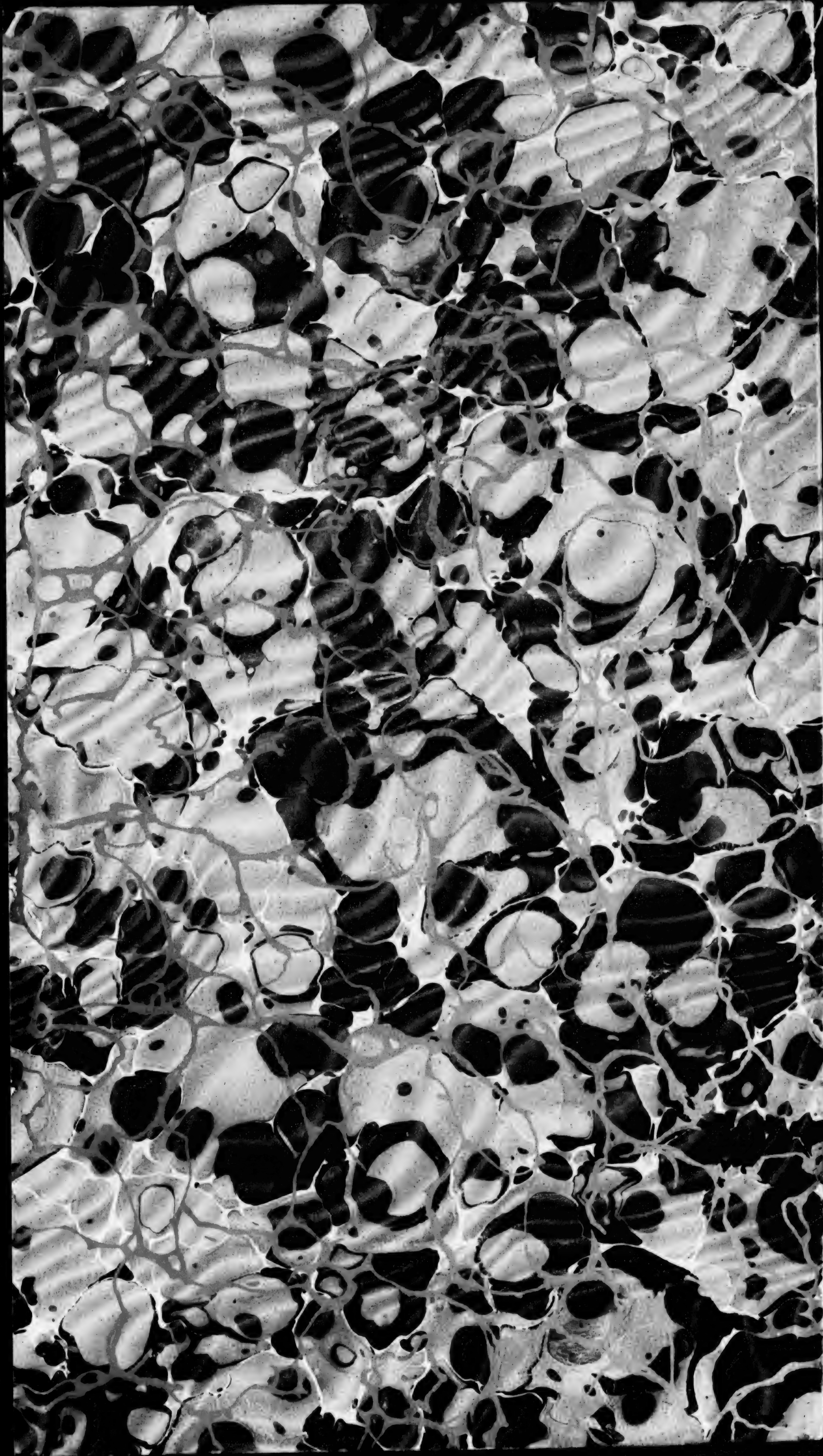


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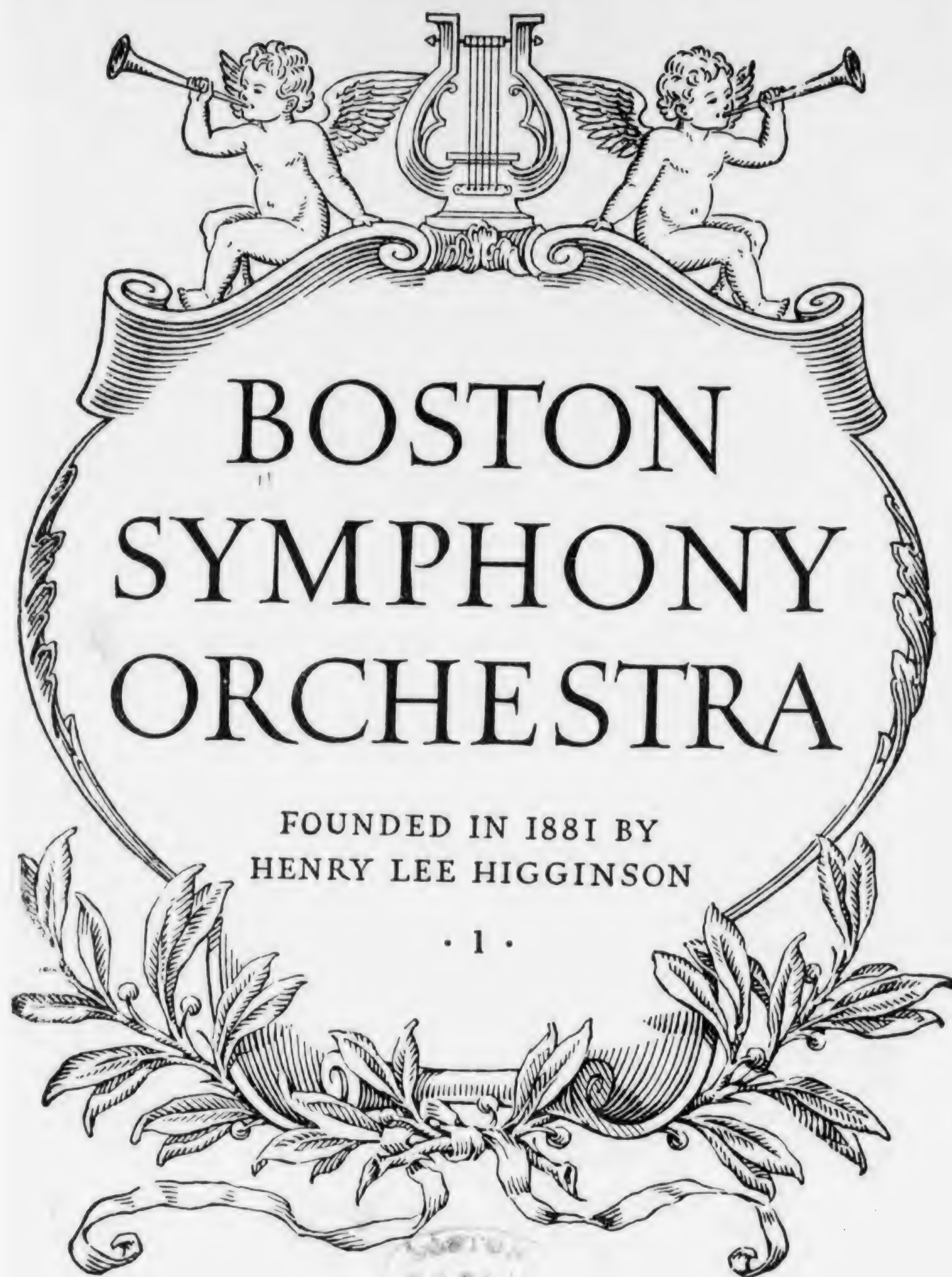


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SEVENTY-SEVENTH SEASON, 1957-1958

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

(Seventy-seventh Season, 1957-1958)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1957-1958

OCTOBER

4-5	Boston	(Fri.-Sat. I)
8	Boston	(Tues. A)
11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed. III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)
31-		

FEBRUARY

1	Boston	(Sun. d)
2	Boston	(III)
4	Cambridge	(Fri.-Sat. XV)
7-8	Boston	
10	Bridgeport	
11	New Haven	(II)
12	New York	(Wed. IV)
13	Washington	(II)
14	Brooklyn	(IV)
15	New York	(Sat. IV)
18	Cambridge	(IV)
21-22	Boston	(Fri.-Sat. XVI)
23	Boston	(Sun. e)
25	Providence	(IV)
27	Boston	(Rehearsal V)
28-		

MARCH

1	Boston	
4	Boston	(Tues. G)
7-8	Boston	(Fri.-Sat. XVIII)
9	Boston	(Pension Fund Concert Aft. and Eve.)

10	Worcester	
11	Providence	(V)
14-15	Boston	(Fri.-Sat. XIX)
17	Springfield	
18	New London	
19	New York	(Wed. V)
20	Philadelphia	
21	Brooklyn	(V)
22	New York	(Sat. V)
25	Cambridge	(V)
27	Boston	(Rehearsal VI)
28-29	Boston	(Fri.-Sat. XX)
30	Boston	(Sun. f)

APRIL

1	Boston	(Tues. H)
3-5	Boston	(Thurs.-Sat. XXI)
8	Cambridge	(VI)
11-12	Boston	(Fri.-Sat. XXII)
18-19	Boston	(Fri.-Sat. XXIII)
22	Boston	(Tues. I)
24	Boston	(Rehearsal VII)
25-26	Boston	(Fri.-Sat. XXIV)

MUNCH HONORED IN LEBANON

When Charles Munch conducted the Saint Cecilia Orchestra of Rome in the Republic of Lebanon on August 28, he was decorated as Commander in the Order of the Cedar by the President of the Republic Camille Chemoun.

SUNDAY AFTERNOON SERIES

A few seats are still available for the series of six Sunday Afternoon concerts in Symphony Hall (November 3, December 1, January 5, February 2, February 23, March 30). Guest conductors will be Pierre Monteux and Thomas Schippers; soloists: Claudio Arrau, Marcel Mule, William Primrose. The prices: \$12, \$16, \$20.

OPEN REHEARSALS

The rehearsals last season opened to the public were in such demand that the series has been extended for the season to come to seven rehearsals. They will be given on the following evenings at 7:30: Thursdays, October 31 and December 5; Wednesdays, January 8 and 29; Thursdays, February 27, March 27 and April 24. The rehearsal on January 8 will have Pierre Monteux as guest conductor. The one on February 27 will be conducted by Mr. Burgin. The final rehearsal will be in preparation of Berlioz' Requiem with which the

season will come to a close in the same week. Series tickets are now on sale at the Box Office at \$9. After October 24 if any seats remain they will be sold singly at \$2.

OUR SATURDAY CONCERTS BROADCAST IN NEW YORK

Station WQXR, the radio station of the *New York Times*, has arranged to broadcast complete the Saturday night concerts of the Boston Symphony Orchestra in Boston each week. The transmission will be made by a special line between the two cities and will be both AM and FM. New York will therefore have radio access to the Saturday concerts similar to the broadcasts by WGBH here.

NEW AUDITORIUM

Last Wednesday, October 2, the new Frederic R. Mann Auditorium was opened in Tel Aviv. The Auditorium was built for the Israel Philharmonic Orchestra and dedicated on its twentieth anniversary. Leonard Bernstein conducted and Artur Rubinstein, Gregor Piatigorsky and Isaac Stern appeared as soloists.

IN MEMORY OF SIBELIUS

To honor the memory of Jean Sibelius who died on September 20 in his 92nd year, Dr. Munch will conduct the Seventh Symphony, the last he is known to have written, in place of the Symphonic Scenes by Einem. The "Symphonic Scenes," composed for the 75th anniversary of this orchestra, will have its initial performance at the concerts of next week. The Eighth Symphony by Ralph Vaughan Williams which Dr. Munch had planned for the second pair of concerts will be postponed until a later date.

First Program

FRIDAY AFTERNOON, OCTOBER 4, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 5, at 8:30 o'clock

MOZART Symphony in G minor, K. 550

- I. Molto allegro
- II. Andante
- III. Menuetto: Allegretto
- IV. Allegro assai

Symphony No. 7, in One Movement, *Op.* 105

JEAN SIBELIUS

December 8, 1865 — September 20, 1957

I N T E R M I S S I O N

BRAHMS Symphony No. 4, in E minor, *Op.* 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

Boston Symphony Signs Its First Negro Member *Times, Oct 4, 1957*

Special to The New York Times.

BOSTON, Oct. 2—The Boston Symphony Orchestra is planning to open its seventy-seventh season Friday with the first Negro member in its history.

Ortiz Walton, 30-year-old double-bass player, was introduced to other members of the orchestra at rehearsal Wednesday by Charles Munch, the conductor. Mr. Walton will play with the orchestra at the first concert Friday afternoon if certain contractual commitments are cleared by then, a spokesman for the orchestra said.

Mr. Walton was one of two double-bass players selected from among thirty candidates auditioned several weeks ago at Tanglewood. He has been playing with the Buffalo Symphony.

Another newcomer is Winifred Winograd, a cellist who becomes the first woman member of the string section.

Charles Munch Answers a Letter

The following letter, written by Charles Munch, conductor of the Boston Symphony orchestra, in reply from one of his audience, so eloquently reflects his point of view on an important matter, that I am reprinting it here with his permission. R.E.

"Thank you very much for your recent letter and for the warm and partisan interest that you take in our work. I am always pleased to receive communications from listeners since they let me know what we have succeeded in communicating from the stage.

"You reproach me for playing too much contemporary music, and I understand your point of view since you come to concerts for amusement or distraction or perhaps for consolation—surely for pleasure. But we are asking you to do something, to participate actively in an exchange between performer and public when we want you to listen to something new, something difficult to understand, even difficult to listen to especially at first encounter.

"I consider it our duty to devote, let us say, one-quarter of a concert—which is truly the minimum—to the music written in our time. It is our duty to make live again not just the masterpieces of the past dear to our hearts. We must also make heard the music that represents the artistic expression of the time we live in, music that may at the same time prepare for the future.

"It is our duty to the young to give them the opportunity to be heard. Music written on paper must be realized and considered. The painter's work or the sculptor's work, when completed, exists for all to see. Music to exist must be played and who is to play it if we do not? I tell you frankly that it would be easier for us to play only older music just as it would be easier for you as a listener, but if we impose this restriction on ourselves, we should be abandoning our obligation to history."

Sincerely yours,
"Charles Munch"

First Program

FRIDAY AFTERNOON, OCTOBER 4, at 2:15 o'clock

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Munch Plans Symphony's Hub Season

BY TUCKER KEISER

"No, I have not yet cracked 70," exclaimed Charles Munch yesterday, referring to his success in the presidential sport—golf. The conductor, who begins his fifth season this afternoon as artistic director of the Boston Symphony Orchestra, spent the time between Tanglewood and the opening of the symphony season at Cannes, where he relaxed in the mild Mediterranean air by golfing and sailing.

"On my trip to Paris earlier in the summer I conducted five concerts, but after Tanglewood, no conducting. I wrote a book instead. It is called 'I Am a Conductor' and it will be published in France before Christmas. The music critic of 'Figaro' will then prepare an English translation."

Mr. Munch, looking hearty and tanned after his late summer vacation, met the press for the first time this season in the Green Room at Symphony Hall. He continued, "This is my formula for program building: 75 per cent familiar music and 25 per cent revivals and new music."

His eyes lighted up in anticipation of the new works as he commented on them. "I will play Honegger's Symphony No. 1, originally commissioned for the 50th anniversary of the Boston Symphony in 1930, and not played here since. I will also revive Richard Strauss' Alpine Symphony and introduce Prokofieff's Symphony No. 7."

Tour Big Success

This last-named composition has been the centre of some controversy since its premiere last winter in Philadelphia. Prokofieff, a victim of the Kremlin's dabbling in the arts, has been severely criticised for the writing in this work, some maintain that it is hardly up to his former high artistic standards. We shall see when it is played here.

Mr. Munch promises us Roy Harris' new Symphony No. 7 and a new piano concerto by Milhaud. This afternoon he is playing Bloch's Concerto Grosso No. 2.

Munch to Play Commissioned Work by Gottfried Von Einem Boston Symphony

Charles Munch will begin the 77th season of the Boston Symphony Orchestra at Symphony Hall Friday afternoon at 2:15. His initial program will feature first performance anywhere of Gottfried von Einem's "Symphonic Scenes for Orchestra." The remainder of the program will consist of Mozart's G minor Symphony (K. 550), and the Fourth Symphony of Brahms. The program will be repeated Saturday at 8:30.

Von Einem's new score was written on a joint commission by the Boston Symphony and the Koussevitzky Music Foundation for performance during the Orchestra's 75th Anniversary season, but was not completed in time. "Symphonic Scenes for Orchestra" is in three movements and is dedicated to the memory of Serge and Natalie Koussevitzky.

OPEN REHEARSALS

The popularity of the Boston Symphony Orchestra's annual series of Open Rehearsals has increased so steadily that Charles Munch has decided to extend the series. Season tickets, at less cost than tickets obtained singly, will now cover seven rehearsals (instead of the former six) starting Thursday evening, Oct. 31.

Originated by Dr. Munch seven seasons ago, at the urging of college students eager to hear the orchestra, but confronted with the scarcity of tickets for the regular concerts, this innovation soon met with an additional warm response from the general public.

A multiple appeal has been found in the Open Rehearsals. Held at early evening in Symphony Hall, they not only make the orchestra available to those encountering the sold-out-for-the-season situation in the regular series, but offer a lower subscription rate. Particularly attractive has been the policy of having all seats unreserved, so that each ticket holder may suit his individual taste as to "the best spot in the hall." The doors open at 6:45, the rehearsals start at 7:30.

TUESDAY SERIES

The first concert in the Tuesday evening series will be Oct. 8, at 8:30. Mr. Munch then will present Mozart's G minor Symphony (K. 550), Stravinsky's "Card Game" ("Jeu de Cartes") and the D minor Symphony of Cesar Franck.

First Boston performance of Vaughan Williams' Eighth Symphony will feature the program of the second pair of Friday afternoon-Saturday evening concerts, Oct. 11-12. Mr. Munch then will also conduct Handel's Concerto Grosso, Op. 6, No. 12; the Fifth, or "Reformation," Symphony by Mendelssohn, and "The Apprentice Sorcerer" by Dukas.

The concerts of Friday afternoon and Saturday evening, as in previous years, will be broadcast by WGBH-FM for Boston listeners.

First Negro Member Joins Boston Symphony

First Woman String Player Also Signed With Two Other Orchestra Recruits

By JOHN W. RILEY *Globe 11/3/37*

Ortiz M. Walton, gifted young double bass player from the Buffalo (N.Y.) Philharmonic, becomes the first Negro member of the Boston Symphony Orchestra. He will play in tomorrow's concert opening the 77th season in Symphony Hall.



ORTIZ M. WALTON, 23-year-old double bass player from Buffalo Philharmonic.

Pending the result of contractual arrangements with the Buffalo Philharmonic, where he has played the past two seasons, Walton will become one of the youngest members of the Boston Symphony's regular complement.

Indications are that the Buffalo orchestra will be happy to send a talented player to the world-renowned Boston group.

At the season's first rehearsal yesterday Director Charles Munch introduced Walton to the other members of the orchestra, along with three other recruits.

They are Winifred Winograd, cellist, first woman string player engaged by the Boston Symphony; Andre Come, trumpeter, who is 23; Leslie Martin, bass, formerly of the Seattle Symphony and onetime player with such famed dance bands as those of Jan Garber, Ted Weems and Gene Krupa.

Interviewed in Symphony Hall's Green Room yesterday afternoon, the four new players echoed each other's words. They were "proud," "flattered," "honored" to be chosen members of one of the world's half-dozen great symphonic ensembles.



THREE NEW MEMBERS—Winifred Winograd, first woman string player of the Boston Symphony, Leslie Martin, bass, and Andre Come, trumpet, make their first appearances as regular Boston Symphony members at tomorrow's concert. *Globe 11-3-37*

SYMPHONY

Continued from the First Page

"It is sort of like Jackie Robinson getting into big league baseball," said Walton of his entry into the big-league symphony world.

"It comes at an opportune time, and I think there is a change of attitude around the country. Formerly, a young Negro studied sax or trumpet, because he could probably get work only in dance bands. Now there seem to be openings for string players."

A spokesman for the Boston Symphony said that the orchestra "takes no notice of Walton as a Negro, but simply as a very gifted bass player."

Walton expects his young wife, Carol Ann, to come to Boston in November when she has completed college studies in Buffalo. They were married June 29, and Walton auditioned in Tanglewood for the Boston Symphony post July 2, four days later.

"It was terrible," he said, speaking of the double tension; "I'll never do it again!"

Fill Vacancies

The present additions to the Symphony's personnel fill vacancies caused by the retirements of Gaston Dufresne, bass, and Marcel LaFosse, trumpet, and deaths of Leon Marjolle, cello, and Ludwig Juht, bass.

There are two other women members of the orchestra: Olivia Leutke, harp, and Doriot Dwyer, flute. Anne de Guichard, bassoonist, occasionally sits in when scores require additional instrumentation.

Both Mrs. Winograd and Martin come from Seattle. Both have settled with their families in Needham. Mrs. Winograd comes here by way of the Curtis Institute in Philadelphia, New York radio work and the Fort Wayne Symphony, where she was first cello.

Martin has made most of his career in Seattle, as first bass with the Seattle Symphony. For a five-year period, however, he toured with dance bands.

His wife already is settled in Needham, where she will teach general science and business mathematics in the public schools. They expect their 12-year-old twins.

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Lee and Linda, to arrive next month.

Mrs. Winograd's 11-year-old son, Nicholas, has entered junior high school in Needham. Trim and smart-looking, Mrs. Winograd has just returned from what she calls a "luxury tour" of South America with Zimble Sinfonietta of Boston Symphony men.

Andre Come, who grew up in Newton, studied trumpet with his uncle, Marcel LaFosse, who has returned from the Boston Symphony. Now, in effect, he takes his uncle's place.



CHARLES MUNCH will conduct the Boston Symphony Orchestra at the opening concerts of the season Friday afternoon and Saturday evening.

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Munch to Begin 77th Season Of Boston Symphony Oct. 4

Charles Munch will begin the 77th season of the Boston Symphony Orchestra at Symphony Hall Friday afternoon Oct. 4, at 2:15. The opening program is not yet announced.

Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under Mr. Munch and guest conductors Pierre Monteux, Richard Burgin, Robert Shaw and Thomas Schippers.

The series of nine Tuesday evening concerts will start Oct. 8. Mr. Munch has invited Messrs. Monteux, Burgin and Shaw to conduct one concert each. The Sunday afternoon series of six programs will begin Nov. 3. For this series, whose guest conductors will be Messrs. Monteux and Schippers, a few good seats are still available.

AMONG THE SOLOISTS

Soloists in the Friday-Saturday series will include Leonid Kogan, Russian violinist, and Marcel Mule, French saxophone virtuoso, both of whom will make their United States debuts in Boston.

Other soloists will be Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, viola; Pierre Fournier, cello; and Eileen Farrell, soprano.

Dr. Munch will present Bach's

St. John Passion in Holy Week, and, at the closing concerts, Berlioz' Requiem.

Gary Graffman, pianist, and Pierre Fournier, cellist, will be heard on the Tuesday evening series. Sunday afternoon soloists will include Claudio Arrau, William Primrose and Marcel Mule.

The Boston Symphony will present six concerts in Sanders Theater, Cambridge; five concerts in the Veterans Memorial Auditorium, Providence, two series of five concerts each in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N.Y., Toronto, Ontario, Ann Arbor and Detroit, Mich., Lexington, Ky., Bloomington, Ind., Cincinnati, O., Northampton, Mass., New Haven, Ct., Newark, N.J., Washington, D.C., Hartford Ct., Storrs, Ct., Bridgeport, Ct., Worcester, Mass., New London, Ct., Springfield, Mass., and Philadelphia, Pa.



Roland Sidawy

Camille Chamoun, President of the Republic of Lebanon, presented Charles Munch with his nation's highest decoration, that of the Order of the Cedar, after Dr. Munch conducted the closing concert of the third International Festival at Baalbek on Aug. 29.

15

Munch Wins Honor In Lebanon Visit

Now a Commander of the Republic of Lebanon's Order of the Cedar, Charles Munch will arrive from Paris at Logan International Airport Saturday morning on a Pan American airliner. As music director of the Boston Symphony Orchestra, he is entering his ninth season, and next Friday afternoon and Saturday evening (Oct. 4-5) he will open the orchestra's seventy-seventh season.

After bringing the Berkshire Festival to a close on Sunday, Aug. 11, Dr. Munch flew to Paris to take up another eventful schedule. On Aug. 15 he flew from Paris to Beirut, Lebanon. He then made his Lebanon debut in the third International Festival at Baalbek, anciently the "City of the Sun." In settings for three concerts provided, first, by the ruins of the Temple of Bacchus, and then twice by those of the Temple of Jupiter, Dr. Munch conducted the Santa Cecilia Orchestra of Rome.

Following his performance of the "Fantastic" Symphony of Berlioz, he was the recipient of Lebanon's highest decoration, that of Commander of the Order of the Cedar, hung about his neck by the President of the Republic, Camille Chamoun. To the conductor also went the honor of bringing the Festival to a close with this concert on Aug. 29.

From Beirut Dr. Munch flew to Athens to take part in the Festival there. He conducted the Athens State Orchestra in the ancient Theater of Herod Atticus, at the base of the Acropolis. An Athens-to-Nice flight on Sept. 3 brought him two weeks of relaxation on the Riviera. On Sept. 17 he conducted the Orchestre National of France in Montreux, Switzerland.



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Warren Clark, Jr.
Charles Munch, beginning ninth season with the Boston Symphony Orchestra this weekend.
Monitor 10-6-57

Guest Conductors, Soloists, Announced by Munch

The Boston Symphony Orchestra, of which Charles Munch is the music director, will open its 77th season of concerts on Friday afternoon, Oct. 4, at Symphony Hall.

Twenty-four pairs of Friday afternoon and Saturday evening concerts will be presented under the direction of Dr. Munch and four guest conductors—Pierre Monteux, Richard Burgin, Robert Shaw, and Thomas Schippers.

The series of nine Tuesday evening concerts will open on Oct. 8, and Dr. Munch has invited Mr. Monteux, Richard Burgin, and Mr. Shaw to conduct one concert each.

★ ★ ★

A few good seats are still available at the season ticket office in Symphony Hall for the Sunday afternoon series of six concerts, which opens Nov. 3. Guest conductors for this series will include Mr. Monteux and Mr. Schippers.

Soloists on the Friday-Saturday series will include Leonid Kogan, a Soviet violinist, and Marcel Mule, French saxophone virtuoso, both of whom will make their United States debuts in Boston.

Other soloists will be Clara Haskil, Claudio Arrau, Gary Graffman, and Byron Janis, pianists; Zino Francescatti, violinist; William Primrose, violist; Pierre Fournier, cellist; and Eileen Farrell, soprano.

Dr. Munch will present Bach's St. John Passion next Easter, and, at the closing concerts, the Berlioz Requiem.

Monitor ★ ★ 19-21-57

Mr. Graffman and Mr. Fournier will be heard on the Tuesday evening series; and the Sunday afternoon soloists include Mr. Arrau, Mr. Primrose, and Mr. Mule.

The Boston Symphony will

also present six concerts in Sanders Theater, Cambridge; five concerts in the Veterans Memorial Auditorium, Providence; two series of five concerts in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, N.Y., Toronto, Ontario, Ann Arbor and Detroit, Michigan; Lexington, Ky.; Bloomington, Ind.; Cincinnati, Ohio; Northampton, Mass.; New Haven, Conn.; Newark, N.J.; Washington, D.C.; Hartford, Conn.; Storrs, Conn.; Bridgeport, Conn.; Worcester, Mass.; New London, Conn.; Springfield, Mass.; and Philadelphia, Pa.

Boston Symphony Opens 77th Season on Friday

Rev. 9-29-57
The Boston Symphony Orchestra under the direction of its Music Director, Charles Munch, will present the opening pair of Friday afternoon and Saturday evening concerts in its 77th season at Symphony Hall next Friday afternoon and Saturday evening. Dr. Munch recently returned from Europe where he fulfilled conducting engagements at the Baalbeck Festival in Lebanon, and in Athens.

The world premiere of a new work by the Austrian composer, Gottfried Von Einem, will be featured in this first program. Mr. Von Einem wrote his "Symphonic Scenes for Orchestra" on a joint commission by the Boston Symphony Orchestra and the Koussevitzky Music Foundation in celebration of the Orchestra's 75th Anniversary. The work is in three movements and is dedicated to Serge and Natalie Koussevitzky. Dr. Munch will open the program with Mozart's Symphony in G minor, K. 559, and

will close it with the Fourth Symphony of Brahms.

The first concert in the Orchestra's Tuesday evening series will be given on October 8th. Charles Munch will present a program consisting of Mozart's Symphony in G minor, Stravinsky's "Jeu de Cartes" ("Card Game"), and Franck's Symphony in D minor.

At the second pair of Friday-Saturday concerts on October 11-12, Charles Munch will present the first Boston performance of Vaughan Williams' Symphony No. 8. Also on the program will be the Concerto Grosso Op. 6, No. 12 by Handel, Mendelssohn's Fifth Symphony ("Reformation"), and Dukas' "Sorcerer's Apprentice."

The concerts of Friday afternoon and Saturday evening will, as in previous years, be broadcast by WGBH-FM for Boston listeners, and, for the first time this season, Saturday evening concerts will be heard by New York listeners live from Symphony Hall over station WQXR, AM and FM.

Munch to Open 77th Year With von Einem Premiere

The Boston Symphony Orchestra, under the direction of its music director, Charles Munch, will present the opening pair of Friday afternoon and Saturday evening concerts in its 77th season at Symphony Hall next Friday and Saturday, Oct. 4 and 5.

The world premiere of a new work by the Austrian composer, Gottfried von Einem, will be featured in this first program. Mr. Von Einem wrote his "Symphonic Scenes for Orchestra" on a joint commission by the Boston Symphony Orchestra and the Koussevitzky Music Foundation in celebration of the orchestra's 75th anniversary. The work is in three movements and is dedicated to Serge and Natalie Koussevitzky.

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Open Rehearsals Extended

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series of open rehearsals has increased so steadily that Charles Munch has decided to extend the series. Season tickets, at less cost than tickets obtained singly, will now cover seven rehearsals (instead of the former six), starting Thursday evening, Oct. 31.

ESM 9-28-57
Originated by Dr. Munch seven seasons ago, the open rehearsals offer a multiple appeal. Held at early evening in Symphony Hall, they not only make the orchestra available to those encountering the sold-out-for-the-season situation in the regular series, but offer a lower subscription rate. Even though individual tickets are higher, they are still considered a bargain. Particularly attractive has been the policy of having all seats unreserved, so that each ticket holder may suit his individual taste. The doors open at 6:45, and rehearsals start at 7:30.

Each rehearsal is a preview of the weekend concerts, with the privilege retained by the conductor to make occasional repetitions. This season the rehearsals will be held on Thursday evening, Oct. 31; Thursday, Dec. 5; Wednesday, Jan. 8; Wednesday, Jan. 29; and the three Thursdays of Feb. 27, March 25, and April 24.

Season tickets are now available at the Symphony Hall Box Office at \$9.00 for the series.

Important Change In Symphony Program

This program for the opening concerts of the Boston Symphony

Orchestra's 77th season this Friday afternoon and Saturday evening has been changed. In place of the first performance of Gottfried von Einem's Symphonic Sketches, Charles Munch will conduct a performance of Sibelius' Symphony No. 7, in honor of the great Finnish composer who died on Sept. 20.

The world premiere of the Einem work will take place the following week, at the concerts of Oct. 11 and 12.

MUSIC

By RUDOLPH ELIE

It is curiously difficult to convey the special atmosphere that surrounds the opening concerts of the symphony season, but it is there, palpable, persuasive, and wonderfully refreshing to the spirit.

It is, I suppose, a ceremony of renewal, for it is to the musical and esthetic sense what Labor Day is to the academic year. Where hitherto affairs in the arts

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the first concert of its 77th season in Symphony Hall yesterday afternoon. Performing the following program: Symphony in G minor (K. 550) . . . Mozart
Symphony No. 7, Op. 105 . . . Sibelius
Symphony No. 4 in E minor, Op. 98 . . . Brahms

seem still aligned to the informalities of the summer season, with the first concerts the new season receives its benedictory salutation: the time has come, it seems to say, to turn more to the inward values of the days ahead.

Not for Critics

Yesterday's concert was not what might be termed a critic's concert, for it is not easy to find a new turn of phrase for Brahms' Fourth, or even for Mozart's incomparable G minor symphony, certainly one of the most beautiful works a season could possibly begin with. Nor is it possible to find in Mr. Munch's conception of them the source of a long essay in interpretation; he plays Mozart exquisitely, but with a contemporary sweep and a sense of drama doubtless unknown in Mozart's day. It is certainly to be doubted, in any case, that any orchestra known to Mozart could have done the finale with the

speed and exactitude Mr. Munch and the orchestra attained yesterday, or have caught the sustained repose of the andante.

The Brahms, heard only last season in a somewhat less than admirable conception by a guest conductor, regained all its stature in Mr. Munch's performance yesterday. More and more he calls for the deeper, richer, more glowing string tones of the orchestra in contrast to the lighter, drier French style of his early years here. This was evident throughout, but most remarkably so in the slow movement of the Brahms, which seemed to me one of the most attractive performances I ever heard. As for the passacaglia, it had force and momentum and an overall urgency, yet its variations were never hurried into one another: each stood forth as an individual transmutation of the eight bar theme that opens the finale, yet all blended to give it its towering cumulative effect.

Considering the intensity of Mr. Munch's conviction in playing the Sibelius Seventh, programmed in memory of the composer who died Sept. 20 in his 92d year, it is very odd that he has little sympathy for the other works in the form. This may only be inferred from the fact he doesn't play them; I've never heard him quoted as saying he doesn't like them. But he did the Seventh two seasons ago and he gave it a sombre eloquence and, in fact, a sense of unity and cohesiveness it had long been thought to lack hereabout. He did it again yesterday even more eloquently.

Apt Descriptions

Sibelius originally called the Seventh symphony a "fantasia sinfonica," which is an apt description of the work despite the four definite sections contained within the one-movement framework of the composition. The overall mood is one of melancholy though not of gloom, and it often rises to climaxes of stirring gravity in the brass; pronouncements in which the harmonic tensions are particularly striking.

As a memorial performance, the Symphony received a comparatively restrained reception on the part of the audience, but enough to indicate that it had found this curious and curiously effective work a rich musical experience.

As for the orchestra itself, it began the season in mid season form, a fact hardly surprising considering the enormous experience reflected in every chair. It might be added three musicians new to the orchestra made their first appearance at these concerts: Ortiz Walton, who plays double bass; Winifred Winograd, the first woman cellist the orchestra has ever had, and Leslie Martin, a bass player,

known to his colleagues as "Tiny." This is because Mr. Martin must touch the scale at 300 pounds.

So the 77th season of the Boston Symphony is under way again in a program most appropriate to the occasion. And next week the Einem Symphonic Scenes, first scheduled for this concert, will be performed, along with Handel's Concerto Grosso, Op. 6 No. 12; Mendelssohn's Reformation Symphony and Dukas' "Sorcerer's Apprentice."

BOSTON SYMPHONY ORCHESTRA

Munch Memorializes Sibelius At Start of 77th Season

By CYRUS DURGIN

Charles Munch, long white baton in hand, strode smiling from backstage at Symphony Hall yesterday afternoon. As he neared the conductor's stand, the audience, as usual upon such occasions, rose in greeting. So did the orchestra. There was a hearty ruffle of applause, bows from Dr. Munch, and then he spun about and addressed himself to the Orchestra. So began the 77th season of the Boston Symphony.

Dr. Munch had scheduled for this concert first performance anywhere of the new Symphonic Scenes by Gottfried von Einem, commissioned for the Orchestra's 75th anniversary season but not completed in time. The death of Jean Sibelius, on Sept. 20, demanded a suitable memorial for the great Finnish composer. Dr. Munch, not doing anything by half, put over Einem's work a week, and replaced it with the Seventh Symphony of Sibelius.

No finer memorial to Sibelius could have been conceived than this, evidently his last, work in the form of a symphony. Short, concise, in one movement, the Seventh is to my mind a summation of the entire symphonic art of the Solitary Finn. It represents a lifelong process toward condensed musical expression, an orchestra stripped down to Beethoven size and character (lacking even a bass bassoon). It is very "lean" music, except when the strings, much divided, soar into a melodically glorious slow section. Rhythmically the Seventh Symphony is muscular, although upon occasion there are so many rhythms going on at once that, taken together, they sound less pulsating than is actually the case.

Most of all, the Seventh is perhaps the supreme example of that creative method so peculiar to Sibelius: the unfolding of a musical tissue out of short themes. A plain scale in A minor was enough for the initial material of the Seventh, and out of it flowers a remarkable profusion of musical substance.

How much better it was to have performed the Seventh Symphony in memory of Sibelius than a short piece, like "The Swan of Tuonela," or whatever, which would have shown but a single facet of his musical nature. The Seventh, too, always has impressed me as peculiarly elegiac. (Abstract music can mean many things to as many people; the composer said of it "joy of life and vitality with appassionato passages"; Dr. Munch in private conversation with me a couple of years ago, when first he conducted it here, said he considered it a tragic symphony.)

Dr. Munch has been quoted as not being fond of Sibelius. Yet his reading of the Seventh is remarkably in character and style, very correct in its observance of score markings. Yesterday's performance had a true glory of eloquence; it unfolded clearly, progressed steadily. There were no moments tentative or uncertain.

Takes the Honors

It was a little odd that a work

the conductor has done so seldom should have taken the honors of the afternoon, but it did. Mozart's classic went well, but the first movement was overly intense, especially with the strings. For reasons obscure to me, there were places during the course of Brahms' E Minor Symphony when the balance between sections was off, and the texture coarsened. Conversely, there were other pages when the beauties of this Autumnal Symphony could not have been set forth with finer style or greater clarity.

The explanation may lie in the sometimes improvisatory nature of Dr. Munch's conducting; when the music fires him he can be swept from the calculated effects of rehearsal into a passion which is easily understandable but not always conducive to the finest execution.

Next week, the program will contain Einem's Symphonic Scenes, as aforementioned; Handel's Concerto Grosso No. 12 in Op. 6; the "Reformation" Symphony by Mendelssohn, and that latterly overworked trifle by Dukas, "The Apprentice Sorcerer."

By Harold Rogers

Charles Munch launched the seventy-seventh season of the Boston Symphony Orchestra yesterday afternoon, and the musicians played with the kind of fire and enthusiasm that one naturally expects when most of them have had a good vacation. Those who had no vacation were the members of the Zimmler Sinfonietta, just back from their five-week tour of South America; but their playing seemed none the less lively.

This is Dr. Munch's ninth season at the orchestra's helm, and those who nine years ago thought he might turn out to be an "interim conductor" have long since changed their minds. He has weathered the difficult change-over from the Koussevitzky era. Since he remains almost incommunicado with the press, we know little more than what we can observe; but the

observations point to the conclusion that he is happy with the orchestra and its management, and they in turn are happy with him.

He revised his opening program to include the Seventh Symphony of Jean Sibelius, played in memoriam for the great Finn who passed away on the 20th of last month. In this one-movement work we find the quintessence of Sibelius's powerful harmonies (with the voices moving in careful chromaticism to build wave-like climaxes), his lyrical melodies (singing without sentimentality), and his trenchant poetry — those dark, monumental moods relieved by serene patches of glorious light, like a Finnish summer after the long months of an almost sunless winter.

Dr. Munch's reading was deeply intense and subjective; and again one hoped that he would essay more than just the Seventh.

Since he could bring the sunbursts in this symphony into glorious realization, thrilling his listeners as he must have thrilled himself, then surely he would enjoy rising to the occasion of the sunbursts in the Second and the Seventh, for instance, that are even more spectacular. Wouldn't this be an appropriate season for a Sibelius revival in Boston?

The opening selection yesterday afternoon was Mozart's G minor Symphony, K. 550; and when Dr. Munch first came on stage the listeners in Symphony Hall accorded him the traditional rising welcome. He gave the Mozart a flawless reading, save for the flexible tempo in the Menuetto—the lines clear, the tone suave, the dynamics subtle. In the Brahms Fourth Sym-

phony, with which Dr. Munch concluded, it was not difficult to note that his performance would have moved from the superb to the superlative if he had not lost control of the tempo. But this is Dr. Munch's major flaw, and if eight years of critical carping has not convinced him that it should be corrected, then one must assume that he prefers it that way. We can be grateful that the resulting loss in clarity is compensated by verve. We can be truly grateful that he is seldom less than exciting.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN - FIFTY-EIGHT

Second Program

FRIDAY AFTERNOON, OCTOBER 11, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 12, at 8:30 o'clock

HANDEL Concerto Grosso for String Orchestra, Op. 6, No. 12
Largo — Allegro — Larghetto e piano — Largo — Allegro

EINEM Symphonic Scenes, Op. 22

I. Maestoso

II. Andante con moto

III. Allegro vivace

(Composed for the 75th Anniversary of the Boston Symphony Orchestra;
first performance)

INTERMISSION

MENDELSSOHN Symphony No. 5, in D minor, "Reformation," Op. 107

Andante; Allegro con fuoco

Allegro vivace

Andante

Chorale: Ein' feste Burg ist unser Gott (Andante con
moto); Allegro vivace; Allegro maestoso

DUKAS "L'Apprenti Sorcier" ("The Apprentice Sorcerer"),
Scherzo after a Ballad by Goethe

By Harold Rogers

We can now add one more to the long list of ineffectual pieces composed on commission for the 75th anniversary of the Boston Symphony Orchestra. It is the Symphonic Scenes for Orchestra, Op. 22, by Gottfried von Einem, and its world premiere was delayed for two seasons until yesterday afternoon in Symphony Hall.

Working on the basis that "concert music in general has grown out of music for the dance," Herr von Einem opens with a movement marked Maestoso. It begins with a series of brass fanfares of dissonant nature contrasted with string passages of consonant nature. This is an interesting idea, especially when the fanfares take on something of a glorious brilliance.

But this is soon over, and we find ourselves in the midst of the most ordinary romantic conventionalism—a balletic mood that is the pale reflection of a Straussian orchestra with some Mahlerian counter melodies. Before long our interest is again jogged by more of the fanfares, after which the romanticism is resumed on a less compelling level—something that might be suitable for a pas de deux—bringing the movement to a quiet close.

The Andante con moto is an unabashed waltz, songful and a little sentimental, which is then worked through a dissonant development section. After a few rather strong contrasts of dissonance with consonance, this movement also comes to a listless end.

The final section, Allegro vivace, changes its character altogether from the first two and goes bump-bump-bumping along in the manner of a Russian symphonic scherzo. But here again the colors are pale and the interest quotient low. The whole work is eclectic and unoriginal.

If there were others in the audience who hoped that the inclusion of pieces by Handel, Mendelssohn, and Dukas would serve to ameliorate the fiasco of the von Einem, perhaps these listeners were—as was this one—disappointed.

Charles Munch, true enough, gave the Handel Concerto Grosso for Strings, Op. 6, No. 12, a fine, sturdy, and upright reading; and his traversal of Mendelssohn's "Reformation" Symphony was altogether admirable. There is no question, too, that his version of Dukas' "The Apprentice Sorcerer," with which he brought the concert to a close, is one of the most dramatically entertaining things he has done.

The Handel has a high style that will always be in favor; the Mendelssohn is a good if not a great symphony; and the Dukas is a piece of French pastry that has languished too long on the tray. Yet in the case of any symphonic program, it is not always the effect made by the components that counts, but the total effect that sends a listener singing on his way.

The total effect yesterday added up to one word: mediocrity; but one can hope that this concert is in no way indicative of Dr. Munch's plans for the rest of the season.

Monitor 10-12-57

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 2d program of the 77th season in Symphony Hall yesterday afternoon, performing the following program: Concerto Grosso, Op. 6 No. 12...Handel Symphonic Scenes, Op. 22...von Einem Symphony No. 5 in D minor, Op. 107 Mendelssohn Sorcerer's Apprentice.....Dukas

BY RUDOLPH ELIE

A minute or two after the opening measures of Gottfried von Einem's Symphonic Scenes for Orchestra, yesterday receiving its world premiere, I found myself reeling back in my chair in astonishment.

For there appeared one of the most beautiful and beautifully sustained melodies I have heard from the pen of a contemporary composer in some 25 years. And, wonder, it was not the only one: the first movement had several other equally lovely phrases while the slow movement was a symphonic adagio that carried one back to Mahler.

Indeed, had I not the program on my lap and didn't know what was being played, I would have guessed that it was a recently discovered posthumous symphony by Mahler—at least until the finale. In that there were echoes of everything from a Hungarian rhapsody to gypsy tunes, from contemporary rhythmic complexities to American jazz. And, to cap it all off, the audience loved the work, calling Mr. Munch back for three bows. Imagine, contemporary music doing that!

Curious Points

All this brings up several curious points, not the least of which is, what on earth did Mr. Von Einem have in mind when he sat down to write a symphony that was for the here and now and not for the generations yet unborn? As we all know, the contemporary composer finds this a re-

pugnant task: he nourishes himself on the gloomy thought that They Will Understand Some Day. So his works get a first hearing, if he is lucky and has connections, but when does it get a second?

But Mr. Von Einem, who is only 39 and consequently should be up to his ears in the dissonant protestations at the sorry state of the world, apparently is not ashamed of the fact that he can write melodies that compare with the finest of the other symphonic masters of the world, nor is he ashamed to do so. I firmly believe that many of his contemporaries can write equally fine melodies but do not dare to for fear of being labelled either reactionary or old fashioned or both. And in a day when composers belong to unions and receive most of their recognition from other composers, this is fatal. Herald

Good for All Time¹⁰⁻¹²⁻⁵⁷

Something tells me it is not fatal to Mr. Von Einem, who clearly goes his own way. He has conceived these three symphonic scenes in terms of the human ear as it is, which is to say that while the ear can and does adjust to harmonic changes through the years, it cannot accept a profound change in melodic concepts. To be sure concepts do change in melody and have, but the essential fact is that what was a good melody a thousand years ago is a good melody today.

The composer, who did this work for the 75th anniversary of the orchestra, evidently fully understands this and, without pretense or apology offers us one of the most truly musical works in a good many years. There have been others of greater importance and certainly of greater originality, but few have brought out a symphonic work that made such a direct appeal to the ear as this. It is, in fact, so steeped in the tradition and even the sounds and procedures of Mahler, that it might well be entitled Mahler's 11th Symphony by Gottfried von Einem. It will be around, I am confident, for a long time to come.

The concert opened with a perfectly beautiful performance of Handel's 12th Concerto Grosso of Op. 6, a work of poised and limpid eloquence, and ended with another performance of Dukas' "Sorcerer's Apprentice," which is, it would seem to me, about ready for the shelf despite its glittering virtuosity in Mr. Munch's hands.

In between there was a very impressive performance of Mendelssohn's "Reformation" Symphony, which deserves a little more comment than possible due to the surprising—but wonderfully welcome—competition offered by the new work on the program. The orchestra is out of town next week, returning October 25 and 26 in a program conducted by Richard Burgin. It features Mozart's Sinfonia Concertante for Violin and Viola with Ruth Posselt and Joseph De Pasquale as soloists.

New Einem Score Excellent

Work - Oct 12, 1957
THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight at 8:30, the second program of the Friday-Saturday series. Charles Munch conducted. The program: Handel: Concerto Grosso in B minor, Op. 6, No. 12; Gottfried von Einem: Symphonic Scenes, Op. 22 (composed upon commission for the 75th Anniversary of the Boston Symphony Orchestra, first performance); Mendelssohn: "Reformation" Symphony; Dukas: "The Apprentice Sorcerer."

By CYRUS DURGIN

The Symphonic Scenes of Gottfried von Einem, commissioned for the Boston Symphony's 75th Anniversary two years ago, but not completed in time, were worth waiting for. First performance yesterday indicated a composer, hitherto unknown here, strongly personal and independent, who has a genuine creative gift. This is music of substance, much skill and no little stature.

As the composer wrote for the program notes, with a fine, informative simplicity, the Symphonic Scenes do not make a symphony but a work of symphonic development with a feeling of

dance music always present. Classic and abstract dance music, that is, nothing to which you could essay a whirl about the floor. There are three movements, maestoso, andante con moto and allegro vivace, all written for an orchestra of not much more than late Beethoven proportions.

The texture is largely modern contrapuntal, well-defined parallel instrumental lines; the harmonic idiom ranges from a surprising conservatism in the first movement to an easy and logical and very musical use of dissonance in the second and third. This is lean, stripped-down music, closely and masterfully organized, with little or no instrumental color as such, and no extraneous decoration whatever.

Man of Courage

Einem, still three months under 40, is a man of courage. He had to be to fashion this first movement in such a mild manner which goes directly back to Gustav Mahler's way of melodic writing, but with-

out Mahler's frequent, sudden and nervous modulations. There are places, even, where you think of Beethoven! Real independence, this!

Einem must have learned from giants of the age, like Stravinsky and Hindemith, for all composers do learn from elder contemporaries. What Einem learned has been thoroughly assimilated. In general, the Symphonic Scenes do not sound like anyone but Einem.

This Austrian composer evidently is resistant to the influences of academic schools, cliques and artistic pressure groups, influences which have resulted in many a dry, abstract and mechanical composition. Einem's music is free from eccentricity and shock value. It moves and sings, though it is not romantic; it is clear in melodic contours and rhythmic outlines; it is emotional and human.

The Symphonic Scenes should not only be repeated soon, but should be recorded by this Orchestra before the season is out.

Exalted Best

Dr. Munch obviously had prepared this work with much loving care. I would judge the performance to have been superlative. Indeed, yesterday's concert showed the Boston Symphony at its exalted best, in the clear sweetness of tone, the prevailing fine balance of sections (except in the faster portions of the "Reformation" Symphony when the texture got a little coarse) and in the superb excellence of instrumental detail.

Handel's Concerto Grosso was accorded a fine accuracy of style and just the right speed; there was no forcing either of string tone or of pace. Consequently the music had a fine glow and flexibility. The concert could have ended with Mendelssohn, "The Apprentice Sorcerer" added little more than glittering virtuosity and it was a wrench from the evangelical exhortations of Mendelssohn's old rouser to the fairy tale tinsel of Dukas. All the same, Dr. Munch now makes "The Apprentice Sorcerer" a real show of fireworks!

The Orchestra will be out of town next week. Richard Burgin will conduct Oct. 25 and 26, presenting Liadov's "Baba Yaga," "The Enchanted Lake" and "Kikimora"; Mozart's Sinfonia Concertante (K. 364) with Ruth Posselt, violin, and Joseph DePasquale, viola, as soloists, and, for the first time in Boston, Hindemith's Symphony, "The Harmony of the World."

SYMPHONIC SCENES FOR ORCHESTRA, *Op. 22*
By GOTTFRIED VON EINEM

Born in Bern, Switzerland, January 24, 1918

Symphonische Szenen für Orchester was composed in celebration of the 75th anniversary of the Boston Symphony Orchestra by commission of the Orchestra and the Koussevitzky Music Foundation and is dedicated to Serge and Natalie Koussevitzky.

The required orchestra consists of 3 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

GOTTFRIED VON EINEM writes about his new composition: "I called my piece for the Boston Symphony Orchestra *Symphonic Scenes* because I think that concert music in general has grown out of music for dance. Symphony as a title means a specific and very precise form in musical history, a form which I didn't use in this case. When I call my piece symphonic I want to hint at the technique of symphonic development since also it has more than one movement. I call it *Scenes* because I feel that the music implies beyond the symphonic texture a certain dance attitude. So the whole opus represents some sort of symphonic scene in three movements."

The first movement, in triple beat, A major, is built upon two thematic elements, the first *maestoso*, opening with a motto-like figure in the bass, the second slightly faster (*espressivo*). The two subjects alternate constantly, and bring a *maestoso* close. The second movement (D major, 3/4) consists of a melody introduced by the clarinets and cellos. Various treatments, it acquires accentuation, reaches a climax, and subsides to a calm ending. The third movement has expectedly lively themes over pizzicato chords which squarely beat the measure, in common time. There is a brief episode in 6/8, and a return which drives home the earlier rhythm to the end.

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Gottfried von Einem was born in Bern, Switzerland, where his father was the Austrian military attaché. He attended the school Plön (Holstein). His early musical training was largely self-acquired. His first theatrical experience was attained at the Berlin State Opera where he was *répétiteur* for three years from 1938. He also assisted at the Bayreuth Festival theatre and (during the War) at the Dresden State Opera. In 1941 he came under the systematic guidance of the composer who has been his principal teacher — Boris Blacher.*

* Boris Blacher visited the United States in the summer of 1956 to take charge of the composition department of the Berkshire Music Center at Tanglewood, together with Roger Sessions.

The first of Einem's published orchestral works is the *Capriccio for Orchestra*. He has since composed a *Concerto for Orchestra*, *Orchestermusik*, *Hymnus* for Alto solo, Chorus and Orchestra, *Serenade* for Double String Orchestra, "*Meditation for Orchestra*" (composed for Louisville), *Ballad* (for the Cleveland Orchestra), and a *Piano Concerto*.

The first of his stage works was the Ballet *Princess Turandot*, produced in Dresden in 1944. His first opera was *Danton's Tod* (after the play by Georg Büchner), produced at Salzburg in 1947. *Der Prozess* ("The Trial"), based on the novel by Franz Kafka, was introduced at the Salzburg Festival in 1953, and produced by the New York City Opera Company in October of the same year, the composer present. Other ballets are *Rondo of the Golden Calf* (1952) and *Pas de Coeur* (1953).

Hans Rutz in Grove's Dictionary of Music and Musicians sums up the artist Einem as follows:

"Einem achieves a personal style by uniting a variety of influences, not excluding that of jazz, and his music exudes a strongly individual atmosphere while it is handled with a virtuosity of technique exploiting all the resources of polyphony. It stands for a hard realism that makes no concessions to romantic illustration and replaces 'chordal symbolism' by clear-cut instrumental line-drawing. Emotion is felt to be present, but is not allowed to reveal itself gushingly, and where it does emerge, it does so in a new way not easily apprehended by hearers unfamiliar with Einem's new manner."

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN - FIFTY-EIGHT

Third Program

FRIDAY AFTERNOON, OCTOBER 25, at 2:15 o'clock

SATURDAY EVENING, OCTOBER 26, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

LIADOV.....Three Pieces for Orchestra
Kikimora Op. 62

Kikimora, Op. 63

The Enchanted Lake, *Op.* 62

Baba-Yaga, *Op.* 56

MOZART.....Sinfonia Concertante for Violin and Viola,
I. Allegro maestoso
II. Andante
in E-flat, K. 364

I. Allegro maestoso

II. Andante

III. Presto

Soloists: RUTH POSSELT; JOSEPH DE PASQUALE

INTERMISSION

HINDEMITH.....Symphony, "Die Harmonie der Welt"
I. Musica Instrumentalis

I. Musica Instrumentalis

II. Musica Humana

III. Musica Mundana

(First performance in Boston)

Boston Première

'Die Harmonie der Welt'

Conducted by Richard Burgin

By Harold Rogers

Once again Richard Burgin has put together a program of compelling interest for his first conducting stint of the season with the Boston Symphony Orchestra, of which he is concertmaster and associate conductor. There was some humor from Liadov, some sweetness from Mozart, both of which went down easily; but a tough nut from Hindemith sent a few calculated listeners fleeing from Symphony Hall.

A vast majority, however, seemed to follow all three elements of Hindemith's Symphony.

"Die Harmonie der Welt" heard yesterday afternoon in its Boston première. It is the symphony that he derived from his opera of the same name (which had its première on Aug. 11 in New York under the composer's direction).

CSM 10-26-57
He has done the same thing in the past, as earlier with the opera "Mathis der Maler"; and one can hardly say that Hindemith's general inspiration in "Die Harmonie der Welt" is as he did in

"Mathis." It is always an exciting pleasure, in fact, when Hindemith employs inspiration; there are countless times when he has turned out music to his own extremely workable formulas—works that entertain the ear but leave the spirit parched.

Hindemith's hero in this opera is Johannes Kepler (1571-1630), a noted astronomer who wanted to reconcile natural science with the Bible. In the three movements of this symphony Hindemith attempts an expression of three concepts formulated by the early Roman astronomer, Boethius—"Musica instrumentalis," or music as a medium through which man touches the cosmos; "Musica humana," expressive of the harmony of humanity; and "Musica mundana," which is not mundane music, as one might easily translate, but "the harmony of the universe." This is considered also the best translation of Hindemith's title "Der Harmonie der Welt."

One might say that Hindemith attempts the expression of these concepts; and, with the exception of the last movement, he largely succeeds. The first movement opens as if a skyfull of comets were shooting off in

all directions, after which it settles down to a lot of bustling on just plain worldly terms. There is a good basic impulse that carries the whole thing along—as there is in all Hindemith scores—and the various instruments weave in and out in a way that reminds one of bicycles at rush hour in Amsterdam.

The second movement is the most appealing in that its long, sweeping melodies do have a warm and tender human quality, and the orchestration is far more economical. Here we have a familiar Hindemith technique, that of poising broad melodies over short rhythmical patterns that go their own determined and staccato way.

In the third movement, which is to represent the harmony of the universe, Hindemith begins with a magnificent fugal passage, extremely well bound, that gives us a sense of the heavens opening up to their infinite reaches. Here is a view we wanted to hold onto; but Hindemith, unfortunately, couldn't hold onto it himself, and before long he is back down on earth, scrubbing around in the dust.

Well, if the applause was not

much more than polite for the Hindemith, it was unabashedly ecstatic for Mozart's Sinfonia Concertante for Violin and Viola, with Ruth Posselt and Joseph de Pasquale taking the respective soloistic honors. In lyrical tone, perfection of pitch, and beauty of balance, the soloists were superb; and the middle Andante was played with the tenderness of a love song in duet form.

The applause, too, had the ring of satisfaction after the three Liadov pieces with which Mr. Burgin opened—"Kikimora," a certain kind of wraithlike Russian spook; "The Enchanted Lake," a serene, impressionistic piece; and "Baba-Yaga," the witch who lives in the hut on fowls' legs, the same hut, doubtless, that turns up in Moussorgsky's "Pictures at an Exhibition."

Perhaps this is Mr. Burgin's bow to Hallowe'en. If so, these Liadov pieces, as indeed the Mozart and the Hindemith, left us with no trick and a lot of the treat.

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, gave the third program of the 47th season in Symphony Hall yesterday afternoon. The soloists were Ruth Posselt, violin, and Joseph De Pasquale, viola. The program: Kikimora; The Enchanted Lake; Baba-Yaga; Liadov Sinfonia Concertante (K. 364); Mozart "Die Harmonie der Welt"....Hindemith

By RUDOLPH ELIE

It seems perfectly incredible to me that 37 years have elapsed since Mozart's Sinfonia Concertante for Violin and Viola has been performed at these concerts, yet such is the fact of the matter. However, it was worth waiting for the moment in history that provided the artistic union of Ruth Posselt and Joseph De Pasquale in the solo roles; they gave at once the most beautiful and the most ardent performances of this work I ever hope to hear. *Heu 10/26/57*

The romantic aspects of this incomparable masterpiece are evident, it seems to me, to the most leaden ear. For clothed in a thin veneer of contemporary musical convention, the Sinfonia Concertante reveals from the very outset a passionate dialogue between the two instruments as if this were, in fact, a musical depiction of a man and woman deeply in love. This may sound like pure nonsense, naive and baseless, but there are many curious things about the work that suggest that there is more to it than meets the casual ear.

One of Few

In the first place, it is one of the few things Mozart ever wrote without a special reason, that reason being money for the most part. He would, from time to time, write for friends or associates, such as his horn concertos for the comical Lutgeib. But he was too pressed for money to waste time on his own conceits... unless, that is, an insuppressible inspiration welled up in him.

Such an inspiration, perhaps, touched off by one of his many flirtations, resulted in this matchless and quite certainly autobiographical essay in three parts, of which the slow movement, with its broad, impassioned counterpoint between the solo instruments as they imitate and almost caress one another, is one of the most affecting moments in all music. But the whole, from the powerful sweep of its first movement to the happy serenity and release of the rondo, is clearly a paean to romance.

This is the first time I ever heard it done by a woman violinist with a man playing the viola. The effect (if you go along with the romantic view to begin with) is startling. Had Miss Posselt, beautiful to see in a blue-green gown, and Mr. De Pasquale done it without notes, the effect would have been virtually paralyzing. But it was almost that anyway as these two musicians played it with a unanimity of style that was virtually matchless.

There were occasional "wols," which are faulty attacks arising from the failure of the bow to bite into the string, but otherwise the playing had enormous technical security along with its emotional impact. And I think I might say, without slighting Miss Posselt, that Mr. De Pasquale is the greatest living player: he has no equal in my experience for the exquisite tone he draws from this overlooked instrument. It might be added that Richard Burgin and the orchestra supplied a very fine accompaniment for the soloists.

I found the three Liadov pieces... pretty pallid stuff. Whatever atmosphere they may have had

in their day is not in evidence today; they are merely dull and routine and, if perhaps worth an occasional outing, from my view the outing should be very occasional indeed, say again in 1982. Nor can I report much enthusiasm for Hindemith's Symphony from his opera "Die Harmonie der Welt."

Although its intellectual content is of the highest order and there are moments of great interest, such as the other-worldly sound of the close of the second section, it sounds almost exactly like the overall sound of a similar symphony from "Mathis der Maler." By this I mean the composer seems to be quoting himself in the typical same general melodic intervals he employs in "Mathis"—which is, incidentally, a far more important work. It is pretty noisy, for the most part, and its first movement started a hasty movement to the exits by a number of the faint of heart. Its closing bars are very striking, however, and it was interesting to hear. Once.

Zino Francescatti is the soloist in Tchaikovsky's violin Concerto (!) next week when Mr. Munch returns to give the first Boston performance of Vaughan Williams Symphony No. 8 and two things by Saint Saens.



RUTH POSSELT, co-soloist with Joseph de Pasquale in Mozart's Sinfonia Concertante for Violin and Viola (K. 364) at the Boston Symphony concerts on Friday afternoon and Saturday evening, Oct. 25 and 26. *Glbe 10-13-57*

BOSTON SYMPHONY ORCHESTRA

Hindemith Operatic Symphony

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight, the third program of the Friday-Saturday series. Richard Burgin conducted the following program: Liadov: Three Pieces for Orchestra—"Kikimora," "The Enchanted Lake" and "Baba Yaga"; Mozart: Sinfonia Concertante in E-flat (K. 364), Ruth Posselt, violin, and Joseph de Pasquale, viola, soloists; Hindemith: Symphony, "The Harmony of the World" from the opera of the same title (first performance in Boston.)

By CYRUS DURGIN

Richard Burgin, making his first appearance of the season at the helm of the Boston Symphony Orchestra, this week presents us with a notable, diversified and rewarding program. He works upward from the general charm of Liadov and his Russian fairy tales (with French Impressionist flavorings) to the particular solidarity of Hindemith's operatic Symphony, "The Harmony of the World."

Midway, Mr. Burgin conducts one of the most lovable of all works in the concerted manner: Mozart's youthful but altogether glorious Sinfonia Concertante in E-flat. After many years of enjoyment from music, there are always some moments which stand radiant and supernal in memory, because they have been occasions close to perfect beauty. Yesterday's performance of Mozart was one such.

No doubt the Sinfonia Concertante is not on the exalted level of the G minor and "Jupiter" Symphonies, but in the deep personal feeling of the allegro maestoso and andante it approaches close. In the constant, singing loveliness of these movements, I believe, Mozart opened a young heart which had begun to experience life in its darker aspects. There is infinite tenderness here, something not far removed from song out of sorrow.

It is not, however, simple song. The Sinfonia Concertante, especially in the dialogue of the solo instruments, is much decorated in the rococo style. But the expressive quality is profound, reflecting that "true and natural" attitude of the 18th Century North German composers who produced that short-lived blend of rococo and very early romanticism known to the musical scholars as the empfindsamer or sensitive style. But let us not attempt to analyze too coolly what so evidently and so touchingly came intense from a human heart.

9/6/38 10/26/38

A Gorgeous Quality

Miss Posselt and Mr. de Pasquale performed with a fine individuality when their parts took the form of a dialogue, with a rare exactitude in keeping together when the voices merged. Their quality of string tone was gorgeous, their style of golden excellence. The orchestra, under Mr. Burgin's supple but firmly rhythmic beat, was tidy and buoyant.

"The Harmony of the World," like Hindemith's "Matthias the Painter," is a three-movements Symphony drawn from an opera. This opera, for which Hindemith wrote his own libretto, is about the 17th Century astronomer Johann Kepler, who was both a great mind and a fervent religious spirit in a troubled time.

The key to the philosophical foundation of the music, which I suppose has to be considered, is found in Hindemith's explanation that it is governed by Boethius' definition of the three categories of music: "Musica mundana—the harmony of the universe; Musica humana—the harmony of soul and body, and Musica instrumentalis—not music 'for instruments,' but music 'as the instrument' through which the higher and more intangible relations between man and cosmos are made manifest."

Having swallowed that heavy Germanic morsel, we may proceed to describe the music briefly. The first movement, Musica instrumentalis, is vigorous and heavy-textured, mostly dark-colored, typically Hindemith in its massive austerity and nervous play of dissonant counterpoint. Musica humana, a slow movement, is warm and melodic, richly colored, almost romantic in feeling. Musica mundana, the finale, reverts to the muscularity and the rough surfaces of Hindemith's counterpoint, and it ends with a sort of chorale theme roaring large against a splendid tumult of full orchestra with chimes and cymbals.

Obviously "Harmony of the World" is enormously skilled music, of much substance and unmistakable stature. One or two hearings are not going to make all clear to anyone. We must hear it again, and I, for one, welcome opportunity.

Next week Charles Munch will conduct, leading off with two trifles of Saint-Saens—the Overture to "La Princesse Jaune" and "Omphale's Spinning Wheel." He will conduct for the first time in Boston the Eighth Symphony of Vaughan Williams. Zino Francescatti will be soloist in the Tchaikovsky Violin Concerto.

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SYMPHONY, "DIE HARMONIE DER WELT"

By PAUL HINDEMITH

Born at Hanau, Germany, November 16, 1895

The Symphony from *Die Harmonie der Welt* (which could best be translated as "The Harmony of the Universe") was dedicated to Paul Sacher and the Basle Chamber Orchestra in commemoration of its 25th anniversary and was accordingly first performed at Basle on January 25, 1952, having been played at a public rehearsal on the previous evening. The orchestra, conducted by Paul Sacher, was augmented for the occasion. The first performance in this country was given by the orchestra of Minneapolis on March 13, 1953, when Paul Hindemith conducted as guest. The Symphony has since been performed by the orchestras of Chicago, Cleveland, San Francisco, and New York. The opera from which the Symphony was taken had its first presentation in Munich on August 11, 1957, the composer conducting. Hindemith was his own librettist.

The orchestra consists of 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, small drum, bass drum, cymbals, and strings (divided).

THE excerpts from *Die Harmonie der Welt* are presented as a symphony in three movements, and are, as in the case of *Mathis der Maler*, a derivation from an opera symphonic in character. As in the earlier work, Mr. Hindemith has chosen the life of a historical character of strong individuality and faith set against the background of a turbulent period. As in that case too, the music has first become known by a "symphony" extracted from the score.*

When this music was first performed in Minneapolis, Donald Ferguson provided interesting annotations for the program, presumably after talking with the composer. He wrote:

"Mr. Hindemith has seized the opportunity of making certain portions of his opera in illustration of the three categories into which Boethius divided the phenomena of music: *Musica mundana* — the harmony of the universe; *Musica humana* — the harmony of soul and body; and *Musica instrumentalis* — not music 'for instruments,' but music 'as the instrument' through which the higher and more intangible relations between man and cosmos are made manifest.

"The Harmony of the World, accordingly, comprises three symphonic movements, extracted or arranged from the opera. They illustrate the three Boethian categories; but instead of proceeding from the

* The "Symphony" *Mathis der Maler* was first performed in Berlin under Furtwängler, March 12, 1934, the Opera in Zürich, under Robert Denzler, May 28, 1938.

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highest to the lowest, Mr. Hindemith (for obvious artistic reasons) has chosen to proceed from the familiar to the remote."

The opera is based upon the life of Johann Kepler (1571-1630), a prominent figure in his time, an astronomer who contributed notably to the general knowledge of the heavens, a scientist and mathematician of great skill, and at the same time a profound believer, possessed of a flaming imagination. As a dreamer he has been a favorite subject for romantic depiction, particularly in Germany. Investigation of the firmament has occupied skillful, painstaking and mathematical minds through every civilization. Astronomy has had many illustrious exponents. Nevertheless it required many centuries to reach a final accounting of the comparative movements of the heavenly bodies. Ptolemy in Egypt, Pythagoras in Greece, Boethius in Rome, assumed that the harmony, the equilibrium of nature manifest in the universe was allied to the physical harmony of musical tones. So long as the complex of celestial motion could not be conclusively determined nor its fulcrum established, those phenomena which could not be explained were taken as inexplicable manifestations of God. Copernicus (1473-1543) put the sun at the center of the universe, a theory confirmed and demonstrated by Kepler, but not yet wholly accepted by some of Kepler's contemporaries. Kepler was the last great astronomer before Newton and since Newton gave, with the theory of gravitation, reason and consistency to the riddle of motion in the universe, the mystical accounting of a "motive force" was then gone forever. Kepler was a probing thinker, a man of methodical scrutiny. He sought and at last believed that he had found a mathematical formula which he could call the divine principle of the heavens (indeed this would be the broader and truer definition of Hindemith's title). Kepler established the elliptical orbits of the planets, and the sun as the center of the planes described by their courses. He established the influence of the moon upon the tides. He was that rare combination which subsequent discovery has hardly permitted — a man of great science, of deep religious experience and free fantasy in whom all three qualities could be fully reconciled. In his treatise *De Harmonices Mundi*, 1619, he

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retained the Pythagorean theory of the "music of the spheres" identifying each planet with a note of the natural scale, a planetary harmony in which the lowest note was made by the slowest planet (Jupiter) and the highest by the fastest planet (Mercury).

Johann Kepler was born in Weil in the duchy of Württemberg. His father was a wastrel, his mother illiterate. At the age of four he was stricken with smallpox, which left him with crippled hands and impaired vision. His characteristics for life were a frail body and a keen investigating mind. He trained for theology. He took a Bachelor's degree in Tübingen at the age of seventeen and became proficient in physics, metaphysics, astronomy, and mathematics. He taught in various parts of central Europe harried by the disturbances of the Thirty Years' War. He was persecuted on account of his Protestant faith, and not for his astronomical theories as his colleague and friend Galileo was. On the contrary, Kepler readily embraced astrology and was in the favor of his monarchs by virtue of his prognostications. When, at the death of Tycho Brahe of the Observatory near Prague, he was made "Imperial Mathematician" by Rudolf II, he inherited a store of observational knowledge, and embarked upon his most important astronomical discoveries.

• •

The first movement of the Symphony (*Musica instrumentalis*) opens broadly as the trumpets proclaim the principal theme. After considerable development the March is introduced (*Gewichtig* — weighty) in which the brass color is also predominant. Another section "fast, loud and brutal" is a fugato. The earlier march tempo concludes the movement.

The slow movement (*Musica humana*) is drawn, according to Mr. Ferguson, "from those scenes in which the inner spiritual experiences of the hero are dealt with." A broad opening theme first stated by the strings and clarinet is developed at some length. There follows a long oboe solo marked "Quiet, with elegiac expression." The epilogue in waltz time bears the indication "Like a wistful dance sounding from afar."

The third movement (*Musica mundana*) opens with a fugal subject in free rhythmic treatment which becomes a nine measure theme for

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an extensive passacaglia. After nine variations there is an interlude in which a recitative by the flute is answered by the bassoon and a passage "slow, mysterious and delicate" is introduced. The passacaglia returns with twelve more variations, followed by a broad coda.



RUTH POSSELT, born in Medford, Massachusetts, made her début at the age of nine, giving a recital in Carnegie Hall. Her subsequent career has led to six tours of Europe, where she has appeared in recitals and with the principal orchestras of various countries, including Soviet Russia. She played under Monteux and Paray in Paris, Mengelberg and Szell in Holland. Her tours of this country include appearances as soloist with orchestras in Boston, New York, Chicago, Detroit, Washington, Cincinnati, St. Louis, Hartford and other cities. Miss Posselt is on the faculty of the Berkshire Music Center, in the department of chamber music.

JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy*, Strauss' *Don Quixote*, Viola Concerto in B minor by Handel (?), the Concerto by William Walton.

In the present performances he plays a Gaspáro de Salò instrument.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN - FIFTY-EIGHT

Fourth Program

FRIDAY AFTERNOON, NOVEMBER 1, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 2, at 8:30 o'clock

SAINT-SAËNS.....Overture to "La Princesse jaune"

SAINT-SAËNS.. "Le Rouet d'Omphale" ("Omphale's Spinning Wheel"),
Symphonic Poem, No. 1, *Op. 31*

VAUGHAN WILLIAMS.....Symphony No. 8, in D minor

- I. Variazione senza tema
- II. Scherzo alla marcia
- III. Cavatina
- IV. Toccata

(First performance in Boston)

INTERMISSION

TCHAIKOVSKY.....Violin Concerto in D major, *Op. 35*

- I. Allegro moderato
- II. Canzonetta: Andante
- III. Finale: Allegro vivacissimo

SOLOIST

ZINO FRANCESCATTI



© Fred Plaut

Zino Francescatti will be violin soloist with the Boston Symphony Orchestra Friday afternoon and Saturday evening, and will also play at the Open Rehearsal in Symphony Hall Thursday night.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 4th program of the 77th season in Symphony Hall yesterday afternoon. The soloist was Zino Francescatti, violin. The program: Overture to "La Princesse Jaune," Le Rouet d'Omphale, Saint Saens. Symphony No. 8, Vaughan Williams. Concerto in D major, Op. 35 Tchaikovsky.

BY RUDOLPH ELIE

Until the appearance of Ralph Vaughan Williams' Eighth Symphony last year, Verdi's "Falstaff" had the distinction of being the only masterpiece of music written by a man in his eighties.

It is too soon, of course, to class Vaughan Williams' symphony in the category of the masterpiece, but on its first performance in Boston yesterday afternoon, it proved itself a remarkable affair with all the power of utterance one might expect in a 30-year-old man.

Curiously and interestingly enough, it doesn't sound like Williams at all. To be sure, it isn't easy to say what Williams does sound like, but it is a personal sound that once established in the ear, as in the London Symphony (which is best known here) is to be found in most of his larger works. There are no detectable references to the English idiom and it has virtually nothing in common with other contemporary procedures save a lavish use of neomodality and a muscularly dissonant character that is seldom so aggressive as to be depressing. Perhaps the best thing is to say that it sounds like Vaughan Williams at the age of 80, dauntless, vigorous and still highly original.

Without Theme

The first movement, which is without a theme at all, is based on a four-note motto that recurs throughout the long, highly evolved movement. It holds the interest from the outset, too, as the motto appears and reappears on a variety of levels in a variety of ways. The second movement is a jaunty, brassy march-like affair scored entirely for the wind instruments, while the slow movement is a long, songful cavatina for the strings. All comes to an end in a busy,

lively, exciting toccata in which the composer uses everything that can be whacked from a vibraphone to tuned bells. All comes to an end in a glorious tumult of sound and, in this instance, a glorious tumult of applause.

The concert began with a couple of amiable trifles by another composer who lived to see his 80th year: Camille Saint Saens. They were sleek, elegant things that don't often see the light of a concert hall these days, and of the two, the Overture to "La Princesse Jaune" was by far the

most worth while. It had a pseudo-Eastern flavor, supposedly Japanese, but the composer never gets too far away from his own Paris convention. Both the Overture and "Le Rouet d'Omphale" presented the orchestra at the peak of its sensitive response and glowing sonority.

Vitality and Verve

Zino Francescatti's performance of the Tchaikovsky restored an incredible measure of vitality and verve to this thrice-familiar concerto. Indeed, so vivid it was that only a single person—so far as I noticed—left the hall before it was over, and this must be considered the ultimate in something or other.

For Mr. Francescatti, whose negotiations of the fiercer difficulties of this work would have made Tchaikovsky weep for joy, tore into the concerto with a sweep of interpretative and technical virtuosity that lifted its banalities off the ground and made them wondrous to hear in the sheer verve of their execution. It might be added that Mr. Munch lent a great deal to the dazzling effect in one of his magnificent accompanimental feats, for he gives a solo performer a sense of security and of unanimity so keen that the virtuoso is liberated of all problems but his own. The consequence was an ovation for all concerned, and one was never more deserved.

The program next week offers Haydn's Clock Symphony, Stravinsky's "Canticum Sacrum" for the first time in Boston, and Brahms' Concerto No. 1 in D minor with Gary Graffman as piano soloist.

Vaughan Williams' Eighth

Rehe 11-2-57
 THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight, the fourth program in the Friday-Saturday series. Charles Munch conducted the following numbers: Saint-Saëns: Overture to "The Yellow Princess"; "Omphale's Spinning Wheel"; Vaughan Williams: Symphony No. 8, in D minor (first performance in Boston); Tchaikovsky: Violin Concerto, Zino Francescatti, soloist.

By CYRUS DURGIN

The spectacle of precocity in art is always interesting, but to me it is true fascination to encounter a work of freshness, vigor and modernity from the aged. This does not happen very often in music, but it did with Verdi and it has happened again in the case of Ralph Vaughan Williams and his Eighth Symphony. This work was given first Boston performance yesterday by Charles Munch and the Boston Symphony, after a series of delays occasioned primarily by the death of Sibelius and the necessity to honor his memory at an earlier Symphony concert.

Vaughan Williams was nearly 84 when he wrote his Eighth Symphony in 1955. You would never believe that from the sheer vitality and seeming youth of the music. It is truly contemporary, not in the least going back to other days and practices. Since the composer has always been an artist of pronounced individuality (he studied with Ravel but showed few traces of Ravel's own musical personality), the Eighth Symphony is ruggedly independent.

There is not even a bow in the direction of the formal structure of a sonata-allegro movement. (As a matter of fact, who would want to write one now, except as a student exercise?) The first movement is a series of variations without any theme; the second a scherzo-march for winds only; the third a cavatina for strings alone, and the fourth a rip-snorting finale with as much percussion as Vaughan Williams could cram into the score—or at least be certain of finding in most orchestras who would play the piece.

Divertissement

The Eighth is very melodic, rather short melodies but singing. The work is not short-winded, however, and for that matter it is not long-winded, either. The Vaughan Williams command of structure and technic makes for what is known as "the long line."

the music proceeds by interludes, sometimes characterized by strong dissonance, sometimes not, it is highly organized, connected, organic.

The Eighth is not monumental, dramatic, profound or tragic. Call it music for the sake of music; brisk, steadily cheerful, healthy and certainly hearty. Indeed, call it a divertissement, and you will be not far wrong. It is the sort of work, I suspect, which will bear any amount of repetition, making new friends and sustaining old ones.

A Different Way

The Friday subscribers yesterday heard a rather different performance of Tchaikovsky's Violin Concerto than is the rule. What with Tchaikovsky's outgiving temperament and Slavic emotional bias, it is usual to hear the Concerto done in broad strokes, heavy intensity and a big, juicy tone.

Mr. Francescatti's way is different. I never have heard such technical and expressive refinement in the solo part of this Concerto. To be sure, there was the familiar Francescatti warmth, Latin and Mediterranean. But there were no big outbursts, no virtuoso fireworks for their own sake. The first movement was more moderate than allegro, the second a most intimate sort of song, and the finale simmered rather than boiled. This all resulted in a somewhat small-scaled interpretation, one which edified rather than stimulated. But it was consistent and valid. The audience was most enthusiastic.

Mr. Munch, conducting brilliantly the Saint-Saëns and Vaughan Williams, was up and down with Tchaikovsky. Pages were deft and flexible, others seemed to leave the soloist to fend for himself in tempo and rhythm as conductor took the orchestra his own way.

As for Saint-Saëns' trivial Overture and the faded Symphonic Poem, they added little to the concert. Why bother to play them when other and more deserving music awaits opportunity to be heard in a heavy and complex concert schedule?

Next week Dr. Munch will conduct Haydn's D major Symphony, No. 101 ("The Clock"); Stravinsky's Canticum Sacrum for the first time in Boston, and the Brahms D minor Piano Concerto with Gary Graffman as soloist.

Boston Première Conducted by Munch

By Harold Rogers

It is about as difficult to predict the outcome of a concert as it is to predict the outcome of a Broadway opening. The ingredients, surveyed in advance, may look appetizing. After sampling, however, one may find the soufflé somewhat flat.

Such was not the case, we cheerfully report, at the Boston Symphony concert yesterday afternoon. The ingredients, surveyed in advance, looked good, and when the fasting came there was no loss of savor.

There was the Boston première of Vaughan Williams' Eighth Symphony, for instance, that had its world première last year. Two recordings have preceded it to Boston, heralding it as solid and entertaining fare.

There was Zino Francescatti, whose superlative feats of artistry have been appraised here many times before. Yesterday he gave us a stunning performance of the Tchaikovsky Violin Concerto.

And there were two short pieces by Saint-Saëns — the Overture to "La Princesse jaune" and the Symphonic Poem, "Le Rouet d'Omphale" — both long since established as gems of their kind. Charles Munch made the most of the dazzling chinoiserie of the first, and he kept the wheel a-whirling in the second as Hercules expiates his penance by spinning for Omphale, Queen of Lydia.

After the two Saint-Saëns items, with which he opened, Dr. Munch launched into the opening movement of the Vaughan Williams' piece, a *Variazione senza tema* (for a refreshing change) that starts off

with bumptiousness and bells. One senses a radiant twinkle in the composer's octogenarian eye as he settles to the task of just having a wonderfully good time.

And he does, spinning out songful airs, laden with sentiment, and never for a moment losing his vigor, his craftsmanship, his inspiration. In the Scherzo alla marcia his fancy takes a new turn, and (just to show you he can do it) he uses only the woodwinds and the brass. This is filled with pepper, fugues, and toy soldier maneuvers that end on a whimsical little upswing of a musical chuckle.

The Cavatina swings to the opposite extreme and sings on the strings alone, reminding us somewhat of the lovely string writing he turned out years ago in his Fantasia on a Theme by Thomas Tallis. But he hasn't lost sight of the times, and he has seasoned it with a higher degree of dissonance.

And in the finale, a toccata, he makes use of the percussion "in extenso," and he commands, as he has explained it, "all the available hitting instruments which can make definite notes, including glockenspiel, celesta, xylophone, vibraphone, tubular bells, and tunable gongs."

This will give the reader a vivid impression of what to expect, should he attend the Symphony Hall concert tonight or listen to it over WGBH-FM. It is a veritable blaze of opulent color.

As for Mr. Francescatti, the listener may expect a velocity of technique that vies with Dr. Munch's ability to move things apace. The two men are equals

in this respect, and it was exciting to hear the finale taken in a breathless speed of unanimity.

But it was also exciting to hear what Mr. Francescatti did with the long cadenza in the first movement, nor was his traversal all hands and no heart: the Canzonetta (if a bit too soft at the outset) was marvelously infused with emotion.

Many programs look as interesting as this one on paper. Sometimes, like this one, they reach the skies.

VAUGHAN WILLIAMS' NEWEST SYMPHONY

On Saturday, October 12th, Sir Ralph Vaughan Williams had his eighty-fifth birthday. In celebration of the event, his Eighth Symphony will have its first Boston performances at the Friday and Saturday concerts of next week. When the Symphony had its first performance by the Hallé Orchestra in Manchester under the direction of Sir John Barbirolli (to whom it is dedicated) on May 2, 1956, it was reviewed in the *London Times* by Felix Aprahamian as follows:

"This genial half-hour of music will disappoint those who seek spiritual programmes or prophetic visions and utterances in his unlabelled symphonies. 'Sea,' 'London' and 'Pastoral' were explicit enough—so was 'Sinfonia Antartica.' But the three intervening symphonies, the fourth, fifth and sixth, have not lacked their literary interpreters.

"Now, in such movement titles as *Variatione senza tema*, *Scherzo alla Marcia*, *Cavatina* and *Toccata*, Dr. Vaughan Williams seems determined that this D minor, or Eighth Symphony, shall not attract any extra-musical tags.

"The general character of the work, despite the prevalence of minor tonalities, is good-natured. Its scherzo, a model of well-aerated scoring for wind instruments alone, is distinctly humorous, and there is no hint of sadness in the lovely rhapsodising of the Cavatina. In its writing, the composer must have remembered the beauty and warmth of tone that 'glorious John' (as the autographed dedication of the conductor's own score describes him) can draw from his Hallé strings.

"The score of the outer movements adds to that of the Schubert Orchestra, harp and 'a large supply of extra percussion, including all the -phones and -spiels known to the composer.' When, in the fifth bar, the celesta joined the clinging, clotted vibraphone chords already introduced in the second, misgivings of incongruity were aroused.

Was this to be a Gloucestershire-gamelan symphony? Had the elderly master armed himself with new fittable playthings before venturing towards a new, unknown region?

"Such anxieties were dispelled as the themeless variations of the first movement followed each other in well-ordered sequence, for the *materia musica* had familiar contours, and their presentation was not over-garish.

"Three tuned gongs, 'as used in *Turandot*,' failed to make the cheerfully noisy final Toccata sound anything like Puccini; nor was it possible to recognise as 'a sinister exordium' anything so brightly scored as the finale's opening phrase. The Toccata soon proved its kinship with 'Let all the world in every corner sing' and the *Benedicite*, its unmistakable precursors.

"From first to last, every bar of this admirable transparent score bears the hall-mark 'R.V.W.' This eighth symphony may well become the most loved and popular of the series."

By GERALD A. BERLIN

WILLIAMS' 8th; FRANCESCATTI'S TCHAIKOWSKY

Two always welcome events were celebrated at last week-end's Symphony concerts: a new work by Ralph Vaughan Williams and a visit by Zino Francescatti.

Williams has in the past at one time embraced the pastoral, at another time the mystic and at yet another the violent. He has here fashioned "national" works from native, modal folk material, there dealt in ear shattering stridency. On occasion his music is urbane and witty. Again, especially in latter years, it is dark and introspective. But whatever its mood, form or content, it invariably bears the composer's unmistakable hallmark.

The new piece, the Eighth Symphony in D minor, is vintage Williams. First performed in 1956, the piece is scored for the "Schubert" orchestra plus harp and copious additional percussion and contains four movements. The first is a Fantasia, variations without themes, and contains some suggestions of the composer's grim post-war contemplation of the Sixth and Seventh Symphonies. The second, a scherzo for winds alone, turns out to be a rollicking tour-de-force, almost a spoof. The third is a haunting, soaring cavatina for strings alone. The fourth is an exuberant—maybe too exuberant—toccata which gets the full orchestral treatment, with particular emphasis on the battery.

Clearly, as the foregoing outline might indicate, this eighty-five-year-old colossus of English music is far from easing off into well-tested formulas. The new work reveals that he continues on with a vitality and freshness and even daring which is reminiscent of the creative careers of Haydn and Verdi.

Mr. Francescatti's visit included a very tall performance indeed of the Tchaikovsky Violin Concerto. For all the awkward dimensions of this work, the clumsiness of much of its orchestral accompaniment, the uneven quality of its theme and the scratchy writing in some of the solo instrument's passage work, it remains the most frequently played violin concerto in the literature. There must be a reason, and I would suggest that the unabashed beauty packed away into the principle themes of the first two movements simply pales the deficiencies into insignificance.

Few artists are better equipped to render justice to this golden old masterwork than French-born Mr. Francescatti. His playing does not derive from the opulent Russian school. It is more feline—silkier, leaner, the ultimate in refinement of style. In this performance I would cavil only at the rather breathless pace taken by him and his countryman, Mr. Munch. Not that his technique was not equal to the demands—it is impeccable. It is simply that the gymnastic feats written into the concerto are quite sufficient of themselves.

Mr. Munch opened the program with two short Saint-Saens works, the Overture to "La Princesse jaune" and "Le Rouet d'Omphale." Of their kind they represent Saint-Saens' restrained descriptive writing at its best, and as always with Mr. Munch's Saint-Saens, they were superbly rendered. But two such works on one program? Two in a season is quite enough.

in this respect, and it was exciting to hear the finale taken in a breathless speed of unanimity.

But it was also exciting to hear what Mr. Francescatti did with the long cadenza in the first movement, nor was his traversal all hands and no heart: the Canzonetta (if a bit too soft at the outset) was marvelously infused with emotion.

Many programs look as interesting as this one on paper. Sometimes, like this one, they reach the skies.

VAUGHAN WILLIAMS' NEWEST SYMPHONY

On Saturday, October 12th, Sir Ralph Vaughan Williams had his eighty-fifth birthday. In celebration of the event, his Eighth Symphony will have its first Boston performances at the Friday and Saturday concerts of next week. When the Symphony had its first performance by the Hallé Orchestra in Manchester under the direction of Sir John Barbirolli (to whom it is dedicated) on May 2, 1956, it was reviewed in the *London Times* by Felix Aprahamian as follows:

"This genial half-hour of music will disappoint those who seek spiritual programmes or prophetic visions and utterances in his unlabelled symphonies. 'Sea,' 'London' and 'Pastoral' were explicit enough—so was 'Sinfonia Antartica.' But the three intervening symphonies, the fourth, fifth and sixth, have not lacked their literary interpreters.

"Now, in such movement titles as *Variatione senza tema*, *Scherzo alla Marcia*, *Cavatina* and *Toccata*, Dr. Vaughan Williams seems determined that this D minor, or Eighth Symphony, shall not attract any extra-musical tags.

"The general character of the work, despite the prevalence of minor tonalities, is good-natured. Its scherzo, a model of well-aerated scoring for wind instruments alone, is distinctly humorous, and there is no hint of sadness in the lovely rhapsodising of the Cavatina. In its writing, the composer must have remembered the beauty and warmth of tone that 'glorious John' (as the autographed dedication of the conductor's own score describes him) can draw from his Hallé strings.

"The score of the outer movements adds to that of the Schubert Orchestra, harp and 'a large supply of extra percussion, including all the -phones and -spiels known to the composer.' When, in the fifth bar, the celesta joined the clinging, clotted vibraphone chords already introduced in the second, misgivings of incongruity were aroused.

Was this to be a Gloucestershire game-lan symphony? Had the elderly master armed himself with new hittable playthings before venturing towards a new, unknown region?

"Such anxieties were dispelled as the themeless variations of the first movement followed each other in well-ordered sequence, for the *materia musica* had familiar contours, and their presentation was not over-garish.

"Three tuned gongs, 'as used in *Turandot*,' failed to make the cheerfully noisy final *Toccata* sound anything like Puccini; nor was it possible to recognise as 'a sinister exordium' anything so brightly scored as the finale's opening phrase. The *Toccata* soon proved its kinship with 'Let all the world in every corner sing' and the *Benedicite*, its unmistakable precursors.

"From first to last, every bar of this admirable transparent score bears the hall-mark 'R.V.W.' This eighth symphony may well become the most loved and popular of the series."

By GERALD A. BERLIN

WILLIAMS' 8th; FRANCESCATTI'S TCHAIKOWSKY

Two always welcome events were celebrated at last week-end's Symphony concerts: a new work by Ralph Vaughan Williams and a visit by Zino Francescatti.

Williams has in the past at one time embraced the pastoral, at another time the mystic and at yet another the violent. He has here fashioned "national" works from native, modal folk material, there dealt in ear shattering stridency. On occasion his music is urbane and witty. Again, especially in latter years, it is dark and introspective. But whatever its mood, form or content, it invariably bears the composer's unmistakable hallmark.

The new piece, the Eighth Symphony in D minor, is vintage Williams. First performed in 1956, the piece is scored for the "Schubert" orchestra plus harp and copious additional percussion and contains four movements. The first is a Fantasia, variations without themes, and contains some suggestions of the composer's grim post-war contemplation of the Sixth and Seventh Symphonies. The second, a scherzo for winds alone, turns out to be a rollicking tour-de-force, almost a spoof. The third is a haunting, soaring cavatina for strings alone. The fourth is an exuberant—maybe too exuberant—toccata which gets the full orchestral treatment, with particular emphasis on the battery.

Clearly, as the foregoing outline might indicate, this eighty-five-year-old colossus of English music is far from easing off into well-tested formulas. The new work reveals that he continues on with a vitality and freshness and even daring which is reminiscent of the creative careers of Haydn and Verdi.

Mr. Francescatti's visit included a very tall performance indeed of the Tchaikovsky Violin Concerto. For all the awkward dimensions of this work, the clumsiness of much of its orchestral accompaniment, the uneven quality of its theme and the scratchy writing in some of the solo instrument's passage work, it remains the most frequently played violin concerto in the literature. There must be a reason, and I would suggest that the unabashed beauty packed away into the principle themes of the first two movements simply pales the deficiencies into insignificance.

Few artists are better equipped to render justice to this golden old masterwork than French-born Mr. Francescatti. His playing does not derive from the opulent Russian school. It is more feline—silkier, leaner, the ultimate in refinement of style. In this performance I would cavil only at the rather breathless pace taken by him and his countryman, Mr. Munch. Not that his technique was not equal to the demands—it is impeccable. It is simply that the gymnastic feats written into the concerto are quite sufficient of themselves.

Mr. Munch opened the program with two short Saint-Saens works, the Overture to "La Princesse jaune" and "Le Rouet d'Omphale." Of their kind they represent Saint-Saens' restrained descriptive writing at its best, and as always with Mr. Munch's Saint-Saens, they were superbly rendered. But two such works on one program? Two in a season is quite enough.

SYMPHONY IN D MINOR, No. 8

By RALPH VAUGHAN WILLIAMS

Born in Down Ampney, Gloucestershire, October 12, 1872

Vaughan Williams' Eighth Symphony was first performed on May 2, 1956 in Manchester, England, by the Hallé Orchestra under the direction of Sir John Barbirolli, to whom it is dedicated. It has been performed in this country by the orchestras of Cincinnati, Cleveland, and Dallas.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes, 2 clarinets, 3 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and the following percussion: side drum, bass drum, triangle, cymbals, vibraphone, xylophone, glockenspiel, tubular bells, tuned gongs in D, E, and A, celesta, 2 harps, and strings.

THE first movement the composer calls a "Fantasia"; the second, the Scherzo, is for wind instruments only; the third, the Cavatina, for strings only. The last movement, which the conductor calls "Toccata (*colle campanelle*)," utilizes the percussion *in extenso*. Dr. Ralph Vaughan Williams furnished a description of his symphony for the magazine "Music and Musicians." The notes, copyrighted by the composer and his publisher, the Oxford University Press, are here quoted in brief form.

"The Symphony is scored for what is known as the 'Schubert orchestra,' with the addition of a harp. Also there is a large supply of extra percussion, including all the 'phones and 'spiels known to me. The first movement, the Fantasia, is *variazione senza tema* — variations without a theme. It has been nicknamed 'seven variations in search of a theme.' There is, indeed, no definite theme. The opening section contains only a few isolated figures which are developed later, but that is all. Three 'figures' are treated more or less in the variation style. I understand that some hearers may have their withers wrung by a work being called a symphony when its first movement does not correspond to the usual symphonic form. . . . It may perhaps be suggested that, by a little verbal jugglery, this movement may be referred to the conventional scheme.

"The second movement, the Scherzo, is as its title suggests for wind instruments only: flute, piccolo, two oboes, two clarinets, three bassoons (third ad. lib.), two horns, two trumpets, and three trombones. . . . There is no complete recapitulation of the Scherzo, its place being taken by a short stretto and a few bars of coda. I think

I may claim a precedent for this idea of the truncated recapitulation — in the third movement of Brahms's Clarinet Quintet."

The third movement, the Cavatina for strings alone, opens with a cantilena for the cellos and later the violins. There is a second section in triple time which concludes with a cadenza-like passage for the solo violin. There is a recapitulation.

"The fourth movement (Toccata), besides full strings and wind, commandeers all the available hitting instruments which can make definite notes, including glockenspiel, celesta, xylophone, vibraphone, tubular bells and tunable gongs. These last are ad. lib. — according to the score they are 'not absolutely essential but highly desirable.' After a short, rather sinister exordium the trumpet gives out the principal theme, surrounded by all the tunable percussion. There are thus two sections, each of which is repeated by full orchestra. Then comes another tune, given to the strings and horns. This returns us safely to the principal theme — indeed, we shall soon discover that this movement is a modified rondo." The symphony ends with a reference to the opening of this movement which Dr. Vaughan Williams calls a "sinister exordium."

ZINO FRANCESCATTI

YEARS after Paganini's death, the father of Zino Francescatti studied violin with Sivori, then the only surviving Paganini pupil. The father, leaving Italy and becoming a naturalized Frenchman, played for years as 'cellist at the Marseilles *Opéra*, and in that city Zino was born August 9, 1905. Zino Francescatti learned to play the violin from his father as a small child and gave his first recital at the age of five. By these circumstances, Zino Francescatti can trace an unbroken thread of tradition handed down from the Genoese phenomenon.

Francescatti's mother was a violinist. His wife, *née* Yolande Potel de la Brière, is a violinist likewise, though no longer professionally active. Francescatti toured Europe extensively before he first came to the United States in 1939. He appeared with this Orchestra October 27, 1944, in Paganini's First Concerto; on March 31, 1950, in Bach's Concerto in A minor, and Saint-Saëns' Concerto No. 3; on April 23, 1954, in Beethoven's Concerto; on April 13, 1956, in Brahms's Concerto for Violin and Violoncello.

Fifth Program

FRIDAY AFTERNOON, NOVEMBER 8, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 9, at 8:30 o'clock

HAYDN Symphony No. 101 in D major ("The Clock")

- I. Adagio; Presto
- II. Andante
- III. Minuet: Allegretto
- IV. Finale: Vivace

STRAVINSKY . . . Canticum Sacrum, ad Honorem Sancti Marci Nominis,
for Tenor, Baritone, Chorus, and Orchestra

- Dedicatio
- I. Euntes in mundum
- II. Surge, aquilo (*with tenor solo*)
- III. Ad Tres Virtutes Hortationes
Caritas — Spes — Fides
- IV. Brevis Motus Cantilenæ (*with baritone solo*)
- V. Illi autem profecti

BLAKE STERN, *Tenor* DONALD GRAMM, *Baritone*
CHORUS PRO MUSICA, ALFRED NASH PATTERSON, *Conductor*
(*First performance in Boston*)

INTERMISSION

BRAHMS Piano Concerto No. 1, in D minor, *Op. 15*

- I. Maestoso
- II. Adagio
- III. Rondo: Allegro non troppo

SOLOIST
GARY GRAFFMAN
Mr. GRAFFMAN uses the Steinway Piano

'Canticum Sacrum' Heard With Chorus Pro Musica

By Jules Wolfers *CSM-11-9-57*

In its performances to date, Igor Stravinsky's "Canticum Sacrum" for Tenor, Baritone, Chorus, and Orchestra has met with a generally unfavorable reception. This was as true of the work's premiere in Venice in September, 1956, as when the Boston Symphony played it at Tanglewood last summer.

Yesterday afternoon Bostonians had opportunity to come to grips with the controversial work when Charles Munch programmed it for the first time at Symphony Hall. Much care and attention evidently had been lavished on the performance. Alfred Nash Patterson's Chorus Pro Musica sang the difficult vocal lines cleanly, clearly, and with precision. Two excellent soloists, Blake Stern, tenor, and Donald Gramm, baritone, brought beauty and dignity to their solo and joint offerings. The orchestra played expertly and Mr. Munch conducted with full comprehension of the work's intricacies of tone, timbre, and rhythm.

But when it was all over there was no more than the faintest scattering of polite and perfunctory applause. Decidedly, the work must be considered a failure in its first Boston hearing just as it was in its previous performances.

The question that seemed to be paramount in the hearers' thoughts yesterday was, does the work make sense? The answer is that of course it does, but the very special kind of advanced and experimental sense of a keen and analytical composer who has left his audiences far behind him as he seeks ever new ways of expressing himself. As to another question, how far can a composer afford to outstrip his audiences and still expect a hearing, that is another matter not decided too easily.

Stravinsky set the Canticum to

verses from Scripture. As was noted last summer, the vocal parts are logical, effective, and well-proportioned. The necessity of adhering to the sense of the words gave a flowing and understandable feeling of discipline to the melodic lines. But the instrumental sections, written for wind band with violas, string basses, and organ, are so sparse and disconnected that in places it is sometimes difficult to follow the composer's thread of thought.

This much can be said of yesterday's performance — whether it was due to the advantage of a prior hearing, a better performance, or to both, the music left a somewhat more favorable impression on this reviewer than did the first hearing in Tanglewood. Nevertheless, though it is still too early to come to any fixed decision, one suspects that the Canticum will not go down in the annals as one of the master's greater works.

The rest of the concert was sheer joy from start to end. Mr. Munch gave Haydn's Symphony No. 101 in D Major ("The Clock") just the sort of deft and imaginative treatment to suit the genius of the always charming and sometimes amusing work.

Garry Graffman's performance as soloist in the Brahms Piano Concerto No. 1, in D minor, Op. 15, brought him a prolonged ovation. He deserved every bit of it, for the nobility of his style, musical understanding, and complete technical mastery of his instrument. He is a pianist to be ranked among the great of our time.

But it must not be forgotten that this work is really a symphony for piano and orchestra rather than a display concerto. In this sense Charles Munch was at very least equally responsible for as splendid a performance of this concerto as one has ever heard.

Graffman Soloist in Brahms

Globe 11-9-57

THE BOSTON SYMPHONY ORCHESTRA gave at Symphony Hall yesterday afternoon, and will repeat tonight, the fifth program of the Friday-Saturday series. Charles Munch conducted this music: Haydn: Symphony in D major, No. 101 ("The Clock"); Stravinsky, Canticum Sacrum (first time in Boston); Pro Musica Chorus, prepared by Alfred Nash Patterson; soloists: Blake Stern, tenor, and Donald Gramm, baritone; Brahms: Piano Concerto in D minor, No. 1, Garry Graffman, soloist.

By CYRUS DURGIN

Garry Graffman, a young man of 28, tackled a grandiose and middle-aged Piano Concerto, the D minor of Brahms, at the Boston Symphony Orchestra yesterday afternoon. He scored better than a tie. This is not to reflect adversely upon the soloist, for as we know Mr. Graffman is a technically well-equipped pianist and a true musician of his instrument.

But Brahms' first Piano Concerto, though completed when the composer was only 25, has a middle-aged sound, girth and weight, and most virtuosos deal best with it when they, too, are in middle years. It takes a Romantic roar and sweep and, in the first and last movements, an intensity close to old-fashioned pounding, to give this work the works.

Though a virtuoso Mr. Graffman does not roar and pound, in fact there is a decided modesty about his playing. He gave a very musical performance yesterday, but one lacking both the fervor and the decibels to compete successfully with Brahms' granitic texture.

In the slow movement, however, Mr. Graffman was at his impressive best. The melody sang, the phrasing was of plastic grace, and the sum total between piano and orchestra the essence of loveliness.

Elsewhere Mr. Graffman played neatly, competently and with a fine rhythmic vigor. But the interpretive weather was too calm, expected thunder and lightning were not there. Mr. Graffman was most cordially applauded.

Charles Munch was as dedicated in the conducting of Stravinsky's Canticum Sacrum, new to Boston, as he had been with Brahms. The effect was quite different, however, owing to the peculiar nature of this Canticum upon verses, by way of the Vulgate Bible, from the Old and New Testaments.

The extremely difficult choral and solo vocal parts, in the 12-tone style seem un-musical to me; the peculiar instrumentation of trumpets and trombones by fours, violas and double-basses, woodwinds without clarinets, and organ, makes a dark and lumpy sound. There is little recognizable flow of either rhythm or melody. Where Stravinsky's "Persephone" and "Symphony of Psalms" have a certain vigor, there is little apparent in the Sacred Canticum.

This, at the moment, is as far as I can go, having heard the work but once previously, at Tanglewood last Summer. Perhaps Time will have a correcting effect upon this estimate and may even prove the Canticum a masterpiece. Let us listen to it again (if we have opportunity) and with optimism, for that is the only way we shall ever penetrate its secrets — if there are any.

It is not a matter of dissonance here, it is a matter of puzzling texture and insufficient motion. Music is hardly music without motion, and not very much music when it tends to be as dry as this. But we shall see.

The Chorus Pro Musica sang with valiant, noble effort. Mr. Stern gave a similar account of the tenor solos, and Donald Gramm achieved a brilliant triumph in somehow giving a sustained line and fine sonority to his most difficult part.

The afternoon began with a delightful performance of Haydn's locally-neglected Symphony. The tempi were right, the rhythms vivacious, everything sang and all was clear. Mr. Munch had both orchestra and his own impetuous temperament under control, and his reading was hearty but never overdone.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the fifth program of the 77th season in Symphony Hall yesterday afternoon. The soloists were Blake Stern, tenor; Donald Gramm, baritone, and Gary Graffman, piano. The program: Haydn Symphony No. 101 in D minor; Stravinsky Canticum Sacrum; Concerto No. 1 in D minor; Brahms Op. 15.

By RUDOLPH ELIE

As one of Stravinsky's legion of worshippers, my attitude is generally that he can do no wrong, but I must say I find his last period works pretty wanting in flesh.

A case in point is the Canticum Sacrum, given its first performance in Boston yesterday afternoon. Everything is there, the incredibly clean lines, the utmost control of the means of expression, the disciplined intellectuality of the atmosphere, the lean and spare quality of the instrumental and vocal sounds.

Curious Band

Yet it left me entirely unmoved. One reason might be the eccentricity of the instrumentation: woodwinds but without clarinets; violas and double basses but neither violins nor cellos; an organ and a harp. Obviously, a composer is at liberty to use any force he wants, but when such a curious band as this is assembled, used sparingly and fitfully (though on occasion, as in the opening dedication with much effect), it calls to mind a painting done with such oddments as shoe blacking or toothpaste or bits of ticket stubs: interesting, but in the end what?

It might be argued that both the Gabriellis, who were associated with St. Mark's Cathedral in Venice (in which this work had its premiere) used what would be considered odd instrumentations in their own day, but certainly not with the sophistication evident in this, which employs flutter tongue in the flute and various other devices. It seems to me, reading Robert Craft's discussion of the work in the program notes, that the Canticum is far more interesting for its philosophical values and its complex structure in its relation to the architectural values of St. Mark's than it is for its musical impact, of which it has very little despite

many interesting sounds.

The forces assembled included the Chorus Pro Musica; Blake Stern, tenor; Donald Gramm, baritone; and Alfred Nash Pater-son (who prepared the chorus), organist. The soloists sang well, though little was demanded of them save from a technical point of view, and the chorus was first class in this exceedingly difficult piece, which is not, incidentally, difficult to listen to at all. It is merely that it makes no contact save in the upper reaches of the intellect.

Outlines Lost

The program began with the most frantic performance of Haydn's Clock Symphony I've ever heard. The two inner movements were beautifully done, the famous clock section being especially lovely. But the opening presto and the concluding vivacs were whipped up by Mr. Munch to such an extent that they lost their outlines completely. Haydn lends himself to speed, to be sure, but not a sheer scramble. One wonders what it might sound like to hear the double basses, who largely double the cellos, do some of their passages all alone! In any case, though I find it as pointless and fruitless to argue with a conductor about tempos as it would be to argue with an author about his literary style, the Clock Symphony yesterday surely set the world's record for speed.

Gary Graffman, a most impressive young pianist, returned yesterday afternoon to do Brahms' massive Piano Concerto No. 1, a work that in its first movement is so powerful that it seems hardly able to contain itself. It is a pity Mr. Graffman had to follow Rudolf Serkin in the same piece in less than a year, but he played the work with a formidable technical attainment, at the same time catching much of the soaring interpretative vitality of the older musician. Intensely serious, informed with poetry and capable of great expressiveness, Mr. Graffman, superbly accompanied by Mr. Munch and the orchestra, gave the concerto a very fine performance and received, in return, a very fine ovation.

GARY GRAFFMAN was born in New York City October 14, 1928. His father, a violinist, had been in Russia a pupil of Leopold Auer and in this country served as Concertmaster of the Minneapolis Orchestra, later becoming Auer's assistant in New York. His son showed remarkable aptitude on the piano and at the age of seven, using a pedal extension, was accepted at the Curtis Institute of Music, where he studied with Mme. Isabelle Vengerova. He graduated in 1946, having already made appearances in public with orchestra and in recital. He won the first Rachmaninoff Fund Piano Contest in 1947, the Rachmaninoff Fund Special Award in 1948, and the Leventritt Foundation Award in 1949. He played Prokofieff's Third Concerto with this Orchestra on April 1, 1955.

"CANTICUM SACRUM, AD HONOREM SANCTI MARCI NOMINIS,"
FOR TENOR AND BARITONE SOLI, CHORUS AND ORCHESTRA

By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

Stravinsky's "Sacred Canticle in Honor of Saint Mark" was composed in 1955, and had its first performance at the Festival in Venice, on September 11, 1956. The *Canticum Sacrum* had its first Western performance on June 17, 1957, at the Los Angeles Music Festival. It was performed at the Berkshire Festival by the Boston Symphony Orchestra on July 21, 1957.

OPENING and closing with verses from the Book of Mark the Evangelist, the work is appropriately devoted to the patron Saint of Venice, where it was first performed. Jesus thus became the central figure of the text while its contemplation is fulfilled by quotations from the Old Testament. While working upon the score Stravinsky at first thought of calling it a "Concerto sacré," a "spiritual cantata based upon St. Mark."

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earlier work. It is less symphonic, has more and shorter sections in its duration of seventeen minutes, but it is interesting to note that the performing forces are similar: a full contingent of winds, without clarinets, the lower strings only (violas and double basses). It differs in the use of violas instead of cellos, and in the use of the organ and the solo voices.

The dedication to the city of Venice is for the tenor and baritone, with trombones. The tenor is given the second numbered section, the verse from the Song of Solomon. The baritone has also one solo number — the saying of Jesus on the strength of belief.

• • •
Dedicatio

Urbi Venetiæ, in laude Sancti sui Presidis, Beati Marci Apostoli.

Dedication

To the City of Venice, in praise of its Patron Saint, the Blessed Mark, Apostle.

I

Euntes in mundum universum, prædicate evangelium omni creaturæ.
(Vulgata, Evang., secundum Marcum, XVI, 7)

I

Go ye into all the world, and preach the gospel to every creature.
(St. Mark, XVI, 7)

II

*Surge, aquilo; et veni, auster;
perfla hortum meum, et fluant aromata illius.
Veniat dilectus meus in hortum suum,
et comedat fructum pomorum suorum.*

*Veni in hortum meum, soror mea, sponsa;
messui myrrham meam cum aromatibus meis;
comedi favum meum cum melle meo;
bibí vinum meum cum lacte meo.*

*Comedite, amici, et bibite;
et inebriamini, carissimi.*

(Vulg., Canticum Canticorum — IV, 16, V, 2)

Awake, O north wind; and come, thou south;
blow upon my garden, that the spices thereof may flow out.

Let my beloved come into his garden,
and eat his pleasant fruits.

I am come into my garden, my sister, my spouse;

I have gathered my myrrh with my spice;
I have eaten my honeycomb with my honey;
I have drunk my wine with my milk:
eat, O friends; drink,
yea, drink abundantly, O beloved.

(Song of Solomon — IV, 16; V, 2)

III
CARITAS

Diliges Dominum Deum tuum ex toto corde tuo, et ex toto anima tua, et ex tota fortitudine tua.

(Vulg., Deuter — VI, 5)

Diligamus nos invicem, quia charitas ex Deo est; et omnis qui diligit ex Deo natus est, et cognoscit Deum.

(Vulg., Prima Epistola Beati Joannis Apostoli — IV, 7)

SPES

Qui confidunt in Domino, sicut mons Sion; non commovebitur in æternum, qui habitat in Jerusalem.

Sustinuit anima mea in verbo ejus; speravit anima mea in Domino, a custodia matutina usque ad noctem.

(Vulg., Libr. Psalm — CXXV, 1; CXXIX, 1-5; CXXIV, 1)

FIDES

Credidi, propter quod locutus sum; ego autem humiliatus sum nimis.
(Vulg., Libr. Psalm — CXV, 10)

CHARITY

Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might.

(Deuteronomy — VI, 5)

Beloved, let us love one another: for love is of God; and everyone that loveth is born of God, and knoweth God.

(First Epistle of St. John — IV, 7)

HOPE

They that trust in the Lord, shall be as mount Zion, which cannot be removed but abideth for ever.

My soul doth wait, and in his word do I hope. My soul waiteth for the Lord more than they that watch for the morning.

(Psalms, King James — CXXV, 1; CXXX, 5-6)

FAITH

I believed, therefore have I spoken: I was greatly afflicted.

(Psalms King James — CXVI, 10)

IV

*Jesus autem ait illi: Si potes credere, omniaabilia sunt credenti.
Et continuo exclamans pater pueri, cum lacrimis aiebat: Credo,
Domine; adjuva incredulitatem meam.*
(Vulg., Ev. secundum Marcum — IX, 22-23)

Jesus said unto him, If thou canst believe, all things are possible to him that believeth. And straightway the father of the child cried out, and said with tears, Lord I believe; help thou my unbelief.
(St. Mark — IX, 22-23)

V

*Ille autem profecti pradicaverunt ubique, Domino cooperante et
sermonem confirmante, sequentibus signis. Amen.*
(Vulg., Ev. secundum Marcum — XVI, 20)

And they went forth, and preached everywhere, the Lord working with them, and confirming the word with signs following. Amen.
(St. Mark — XVI, 20)

• • •

An article by Robert Craft in *The Score* and *I. M. A. Magazine* (December 1956) attributes Stravinsky's "method of sustaining rapid movement and then stopping it periodically in order to allow the sound to clear" to his awareness of the acoustical properties of the Cathedral of St. Mark, a realization derived from an examination of music by composers more familiar with its spaces than he. The absence of an antiphonal procedure in his score after the tradition of Gabrieli may be in part accounted for by the fact that the organ balconies have been declared unsafe.

"The *Canticum* has five parts," writes Mr. Craft, in a detailed analysis of the work. "Like the five domes of St. Mark's, the central part, or dome, is the largest. The other parts are balanced, in different ways: the first and fifth by their equal form and weight, the second and fourth, despite their formal and stylistic dissimilarity, by their constitution as movements with solo voice. The texts are taken from both Testaments in the Latin of the Vulgate Bible. Whilst all five parts do not amount to a single textual thesis, the words of the outer movements provide a unifying message in the Lord's command to 'preach the Gospel to every living creature.' The middle movements are related to this as architectural parts of the church to be preached. Love, in the second movement, is an Eden of appetites. It is followed in the third part by *Caritas*, which is the first in the trinity of virtues, and is in turn followed by *Spes* and *Fides*. The latter connects with the fourth movement and leads to St. Mark's words, 'Lord I believe, help Thou mine unbelief.' The Virtues are thus flanked on the

Caritas side by prelapsarian love, and on the *Fides* side by the problem of belief.

"Correspondences can be drawn between the musical form and the subjects of the text. The first part tells the Lord's command, and the last part its fulfillment, that is to say, the future which has become the past. In correspondence to the text the first and last parts are exact retrogrades, suggesting, symbolically, future-in-past and past-in-future. The second part is a stylized lyric which, from the musical point of view, is correspondingly stylized in its classical formality and in its use of vocal and instrumental virtuosity and ornament. The third part's exposition of the Virtues is accompanied by a corresponding exposition of formal musical art in its essence, that is, at its source in counterpoint. In the fourth movement St. Mark's belief is dramatized. (The third and fourth movements are constructed from the same intervals, which may or may not be intended as a musical expression of their close relation of subject.) The chorus echoes the solo baritone as the congregation echoes the priest, or as the populace would echo the apostle. The style is antiphonal and incantatory, and in effect, equally liturgical. In the latter part of the movement the cries '*adjuva*, *adjuva*' are uttered by the solo voice, the self in isolation."

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN - FIFTY-EIGHT

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 22, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 23, at 8:30 o'clock

DEBUSSY..... "Gigues" ("Image" for Orchestra, No. 1)

DEBUSSY..... "Rondes de Printemps" ("Image" for Orchestra, No. 3)

WAGNER..... Prelude and Love-death from "Tristan und Isolde"
Soloist: EILEEN FARRELL, Soprano

INTERMISSION

DEBUSSY..... "Ibéria" ("Image" for Orchestra, No. 2)

WAGNER..... Finale, "Immolation Scene," from "Götterdämmerung"
Soloist: EILEEN FARRELL, Soprano

EILEEN FARRELL

Born in Willimantic, Connecticut, Eileen Farrell studied with Merle Alcock and Eleanor McLellan. Her professional career began with radio engagements. Her first concert tour took place in 1950. She has sung with several orchestras and with different opera companies of the United States.

A HISTORY OF RECORDING
BY THIS ORCHESTRA

If the list of recordings by the Boston Symphony Orchestra is not the largest to be found by a single orchestra, it stretches furthest back into recording history and includes epoch-making items along the way.

It was in 1916 that the Victor Talking Machine Company transported Boston's orchestra to Camden, New Jersey, put them with their leader, Dr. Karl Muck, into an almost sound-tight room and started them playing into a revolving wax disc via strategically placed inverted megaphones. The tale is told how the first "take" was ruined by the noon whistle. The first recording was the Finale of the Fourth Symphony by Tchaikovsky, now a museum item.

In 1928, when electrical recording had revolutionized the industry, this Orchestra resumed recording under Victor. The place was the stage of Symphony Hall, which proved to be just

right for the purpose and which, with drapes to cut reverberation, has been used ever since. The conductor was, of course, Serge Koussevitzky and the practice was kept up throughout the remaining twenty-one years of his career as Boston's conductor. The agreeable custom of capturing popular numbers "on the wax" from the Pops Orchestra under Arthur Fiedler began in 1935 and now continues "on tape."

Many memorable performances under Serge Koussevitzky are preserved on long playing records. There are a number of recordings made under Pierre Monteux in recent seasons.

The recordings which have been made by Charles Munch during his nine years as conductor of this orchestra perpetuate numerous performances which are vivid in the memory of our subscribers. The symphonic repertory, old and new, choral as well as instrumental, in many cases with soloists, is represented by forty different works.

BOSTON SYMPHONY ORCHESTRA
Wagner and Debussy Program,
With Miss Farrell as Soloist

THE BOSTON SYMPHONY ORCHESTRA gave at Symphony Hall yesterday afternoon, and will repeat tonight, the sixth program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Debussy: "Gigues," "Ronde de Printemps"; Wagner: "Prelude and Love-death from 'Tristan and Isolde,'" Eileen Farrell, soprano, soloist; Debussy: "Iberia"; Wagner: "Immolation Scene from 'The Dusk of the Gods,'" Miss Farrell soloist.

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Nonetheless, Miss Farrell greatly pleased the Friday audience, and after each of her appearances she received a hearty reception, including cheers.

French and German

This concert represented superb Wagner conducting, some of the best Dr. Munch has done in Boston. The Orchestra played magnificently, with a glorious full resonance and a flaming intensity. It was just as magnificent in the three works of Debussy which the composer subtitled "Images," and which in every way are so vastly different from the heroic style of Wagner.

Where the German stated his musical drama in rounded eloquence and massive terms, the Frenchman suggested the airy freshness of Spring and the atmosphere of Spain in fine and subtle strokes. One is not necessarily greater or lesser than the other; each composer is merely different, true to his own personal and national musical mores, creating in the manner natural to him.

But I must say, there is endless fascination in Debussy's orchestral detail—little snatches of color, little bursts of melody and rhythm, languor quickly giving way to vivacity and as suddenly returning again. All this is accomplished with a complex technique and an instrumental economy which are sensed rather than discerned unless you pick out the notes in the score.

All three went beautifully and proclaimed once again the supreme virtuosity of the Boston Symphony. But to make a very fine distinction, "Iberia," one of Dr. Munch's greatest interpretive achievements, was superlative.

Next week Dr. Munch will conduct a Beethoven program, the "Eroica" Symphony and the "Emperor" Piano Concerto, with Claudio Arrau as soloist.

By CYRUS LURGIN

Although Richard Wagner and Claude Debussy were at opposite esthetic poles, their music can be mingled in a single program to general advantage and delight. Such Charles Munch proves at the Boston Symphony concerts this week, devoted to the German and the French composers, with soprano Eileen Farrell as soloist.

Miss Farrell, who had appeared with this orchestra but once before, in a 1954 performance of Beethoven's Ninth Symphony, has a big and lustrous soprano voice. It is peculiarly suited to the large proportions and the demands of Wagner, and it makes a lovely sound. Yesterday she sang the Immolation Scene better than the Love-death from "Tristan," with deeper feeling and finer expression. It may be that Bruennhilde's heroic sacrifice is more suited to her than Isolde's passion and transfiguration, but I think there is another reason.

The truth was, Miss Farrell, standing during the entire "Tristan" Prelude, lost count and came in with the phrase "Milt und leise" one-half a measure too soon, after the first, rather than the second of the two low, unison Gs which end the Prelude. Dr. Munch, after an admonitory gesture, quickly jumped ahead to the A-flat chord which begins the Love-death, and Miss Farrell and the orchestra then got together. But I suspect the error threw her off, and neither her tone nor her expression of feeling was so poised, in the "Tristan" excerpt,

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By Jules Wolfers

Some novel program-making by Charles Munch emerged rather better in sound than it had promised in print. The concert yesterday afternoon at Symphony Hall was the sixth of the regular subscription series.

When it was first announced that the whole program would consist only of a combination of Debussy and Wagner it seemed that, like oil and water, these two would never mix. Debussy's subtleties, it seemed, might fade into insignificance besides Wagner's assertiveness. On the other hand Wagner's rhetoric might appear overblown and pretentious when placed besides the French composer's more delicate utterance.

This seemed all the more likely because Mr. Munch had mixed the two composers in a sort of homogenizing process—first Debussy, then Wagner, then more Debussy before ending with more Wagner.

Another oddity was that Mr. Munch split up Debussy's "Images." Before the concert this reviewer had never heard more than one of the "Images" on a single program. "Gigues," evocative of the British Isles, and the French folk-song-flavored "Rondes de Printemps" are relatively short. But "Ibéria," which beats Spanish composers at their own game, is a three movement work, close to symphonic size.

SM, 4/23/57

It seemed strange also that the program did not give each of the sections their colorful and descriptive titles as has been the custom in the past. The music is beautiful on an absolute level but it can do no harm to stimulate imagination with the titles. At any rate here they are for those who may be hearing the orchestra this evening at the hall or on radio—"On the Highways and Byways"; "Perfumes of the Night"; "Morning of a Festival Day."

Hearing the "Images" in one afternoon made it obvious why Mr. Munch had not played them consecutively. "Gigues" and "Rondes" hint, allude, and break off instead of speaking plainly. Debussy gives musical clues, as it were, which the cultivated listener will have no difficulty in solving although to the neophyte the music might seem disjointed and scrappy. But "Ibéria" is

more literal. One hears the cathedral bells pealing, the click of castanets, the hustle and bustle, the dance—given in bold outline but with the grace of a consummately refined composer.

One enjoyed these works the more because they were not placed together. They were given brilliant readings and inspired playing. One particularly admires the way Mr. Munch kept movement and pulsation flowing. The temptation to linger over a phrase or to make a long dramatic pause must be overwhelming at times. But the conductor well knows that to sacrifice such immediate effects leads to better balance and proportion.

• • •

As for the Wagner, it would almost be enough to say that Eileen Farrell was the soloist. Here is a voice that can soar above the composer's richest, thickest, and loudest timbres. Wagnerian soprano—singing has sometimes been called controlled

shrieking, but Miss Farrell never loses her quality even when her tones go ringing to each corner of the hall and back again.

The Prelude and Liebestodt from "Tristan and Isolde" might properly be called an orchestral work with vocal accompaniment. The point has been made that the singer is not really necessary, that the orchestra says all that has to be said and says it beautifully and effectively. But such singing as Miss Farrell's might make one change such an opinion. She became, as it were, part of the orchestra but without sacrifice of individuality.

As for the "Immolation Scene" from "Götterdämmerung," everything depends on the soprano. Miss Farrell properly dominated the music. She received fervent and knowing support from Mr. Munch who among his other accomplishments is an excellent accompanist.

Soloist, conductor, and orchestra and received prolonged and richly deserved applause.

By RUDOLPH ELIE

There is an article in this week's program book of the Boston Symphony entitled "Wagner Still Triumphant." Yesterday's events could not have given this title more verity: he brought down the house not once but twice and aroused more pleasurable comment in the corridors than I've heard in some time.

To be sure there was an heroically proportioned soprano to give the composer the only kind of assistance he himself would have demanded, for Eileen Farrell, who has appeared with this orchestra but once before (in 1954 in the Beethoven Ninth), is perhaps the definition of the Wagnerian soprano. Her voice is prodigiously powerful: at full voice indeed in the climatic moments of her roles as Isolde and Bruennhilde, her power causes the scalp to tingle as the bell clear tones of her voice soar out over the tumult of the orchestra.

The voice itself is not always of perfect quality though it is always perfectly focussed. There is no suggestion whatever of tentativeness or of insecurity either; and although the vocal production is not without its sign of effort, it is the effort of high drama, of force, of re-creative vitality. There is never any doubt in the listener's mind, in short, that Miss Farrell is ever even momentarily non-plussed or "outside" her role so to speak. She has, moreover, a capacity for remarkable repose when not singing. She stood immobile as a radiant sphinx for nearly 20 minutes during the Prelude and even when singing the Liebestodt, that deathless monument to rising passion never once intruded a distracting gesture.

Given Ovation

Miss Farrell returned after the intermission to give an equally dramatic performance of the Immolation Scene and to earn an ovation from the audience, which sat throughout both of her appearances gripped in the still triumphant voice of Richard Wagner. It need hardly be added that Mr. Munch and the orchestra gave incandescent support to the soprano throughout.

In view of the fact that the three Debussy pieces are programmed virtually on an annual basis—"Ibéria" was done here less than a year ago—they seem to need little comment from this slightly disgruntled corner. I couldn't help but reflect, as Mr. Munch gave the first two one of his characteristically finely etched yet fluently aromatic readings, on his remarks on program building in the program book as quoted from his "I Am a Conductor." Here we read that his theory of programming calls for first a classical symphony, a baroque concerto or an overture. If there was ever the place for a baroque concerto grosso, it was certainly here.

However, the conductor also says, in the same place,

"If you interpret music as you feel it, with ardor and faith, with all your heart and complete conviction, I am certain that even if the critics attack you, God will forgive you."

Next week, by way of novelty, we are to hear Beethoven's Eroica and the Emperor Concerto. Claudio Arrau will appear as soloist in this his 50th anniversary season as a piano virtuoso.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN - FIFTY-EIGHT

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 29, at 2:15 o'clock

SATURDAY EVENING, NOVEMBER 30, at 8:30 o'clock

BEETHOVEN Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

INTERMISSION

BEETHOVEN Concerto for Pianoforte, No. 5, in E-flat major, *Op.* 73

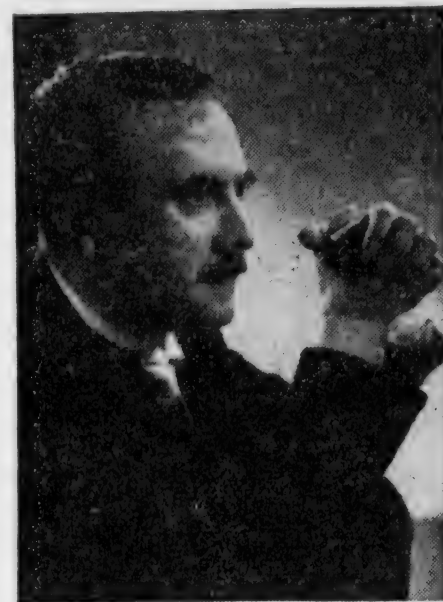
- I. Allegro
- II. Adagio un poco mosso
- III. Rondo: Allegro ma non tanto

SOLOIST

CLAUDIO ARRAU
Mr. ARRAU uses the Baldwin Piano

72

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Chilean-born pianist Claudio Arrau is celebrated on every continent of the globe. He has toured America every season since his first Carnegie Hall recital back in 1941. A great favorite in London, in the autumn of 1957 he played all five piano concertos in the Beethoven Festival conducted by Klemperer.

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73

BOSTON SYMPHONY ORCHESTRA

Arrau Soloist in Beethoven

THE BOSTON SYMPHONY ORCHESTRA gave at Symphony Hall yesterday afternoon, and will repeat tonight, the seventh program of the Friday-Saturday series. Music director Charles Munch conducted a Beethoven program consisting of the "Eroica" Symphony and the "Emperor" Piano Concerto. Claudio Arrau was soloist.

By CYRUS DURGIN

A concert devoted to Beethoven always reminds me a little of what Stephen Vincent Benet said Daniel Webster would want to hear about the state of the Union: oak-bottomed and copper-sheathed, still. A Beethoven concert has something about it fundamental and salubrious. With Beethoven, as with Bach, music is on a rock-bottom foundation, full of strength and virtue, time-tested and found proof against decay. Consequently Bach and Beethoven are a refuge for us all, and from within their shelter we can get another look at the world about us, and decide to go back and struggle anew.

Thus it is that those of us who were at Symphony Hall yesterday afternoon must inevitably feel strengthened this Saturday morning, whether fair or foul the weather. Especially is this true looking back upon Charles Munch's conducting of the "Eroica" Symphony. His reading of this mighty masterwork has grown over the years. Today it is a truly classic reading, partaking of the strength and the honest austerity of the work.

You may differ a little over certain tempi—everyone always does disagree over tempi—and perhaps think the first and last movements might go a trifle slower. That is purely a personal matter, for any tempo is not a mathematical absolute but an area of comparative preference and feeling. What makes the Munch reading of the "Eroica" so grand and impressive is its architectural solidity and subordination of details to the whole structure.

This was notably true yesterday in the funeral march, which was beautifully neat and exact,

but with a constant pulsation and progress of motion from first to last. There is much fire in the Munch reading, but not now any disposition to factitious thunder and lightning. There is sturdiness but not heaviness, brilliance but not frippery. In short, here you have a classic, a glorious account of a masterpiece.

Handwritten: 11-30-57
Exciting, a Little Rough

Claudio Arrau is one of the world's greatest keyboard artists, as well as a digital virtuoso. He can be counted upon always to play with a fine richness of style and an exciting vitality. In the "Emperor" Concerto yesterday, however, he overdid it somewhat. He was exciting, to be sure, but a little rough in places where polish is desired. The gentle string accompaniment in the first movement sometimes could not be heard above the piano. Though a matter of detail, these voices, since they were written, were meant to be heard.

Those metrically free passages in the first movement, when the piano sounds alone, were somewhat too free; they lacked outline of phrase and the little spacings which, when placed just right, give the solo part a sort of sculptured beauty.

In all other aspects, Mr. Arrau was the vigorous piano poet we have come so deeply to admire, playing with broad Beethoven style and virile gusto. He was most heartily acclaimed by the Friday subscribers and recalled to the stage.

For some reason, there were several out-of-tune moments in the orchestra yesterday, principally in the woodwinds, but elsewhere, too, upon occasion. Let this be noted merely for the record: it seldom happens with Boston's great ensemble.

Next week Charles Munch will conduct first performances of the Third Symphony by Roger Sessions, a work commissioned for the Orchestra's 75th Anniversary. Pierre Fournier will be soloist in the Schumann Cello Concerto. The concerts will begin with Brahms' "Academic Festival" Overture, and will end with Ravel's "La Valse."

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Healy 11-30-57
Exciting, a Little Rough

Claudio Arrau is one of the world's greatest keyboard artists, as well as a digital virtuoso. He can be counted upon always to play with a fine richness of style and an exciting vitality. In the "Emperor" Concerto yesterday, however, he overdid it somewhat. He was exciting, to be sure, but a little rough in places where polish is desired. The gentle string accompaniment in the first movement sometimes could not be heard above the piano. Though a matter of detail, these voices, since they were written, were meant to be heard.

Those metrically free passages in the first movement, when the piano sounds alone, were somewhat too free; they lacked outline of phrase and the little spacings which, when placed just right, give the solo part a sort of sculptured beauty.

In all other aspects, Mr. Arrau was the vigorous piano poet we have come so deeply to admire, playing with broad Beethoven style and virile gusto. He was most heartily acclaimed by the Friday subscribers and recalled to the stage.

For some reason, there were several out-of-tune moments in the orchestra yesterday, principally in the woodwinds, but elsewhere, too, upon occasion. Let this be noted merely for the record: it seldom happens with Boston's great ensemble.

Next week Charles Munch will conduct first performances of the Third Symphony by Roger Sessions, a work commissioned for the Orchestra's 75th Anniversary. Pierre Fournier will be soloist in the Schumann Cello Concerto. The concerts will begin with Brahms' "Academic Festival" Overture, and will end with Ravel's "La Valse."

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BY RUDOLPH ELIE

It isn't often I find myself at a loss for words on these occasions: a symphony program, no matter how familiar, always manages to turn up some aspect for discussion. In connection with the "Eroica" and the "Emperor," however, which yesterday made up the program, I can't think of anything to say except that both were magnificently done.

The quality that stands out in Claudio Arrau's performance of the "Emperor"—aside from his prodigious technical attainment—is the enormous power of his conception. He is capable of the utmost sensitivity, performing the runs and thrills with a graceful clarity that reveals the keenest musical mind. He can produce a melting legato in a sustained passage that glows with lyricism and poetry. But it is the momentum, the powerful concept of the grand design, the cumulative urgency, that carries the work through to such a stunning effect as he achieved yesterday.

With all this there is a sense of the patrician at work. Mr. Arrau never smears a line to conceal its technical difficulties which, in any case, hardly exist for him to begin with. Nor does he ever sound percussive though his attack on the keyboard must rank with the most powerful of the day. In any case, his was a notable performance of this towering masterpiece while equally notable was the accompaniment by the orchestra. It might be added that an occasional technical flaw was in evidence here and there, but by the time these forces start recording the work next week it all promises to be a remarkable combination combining, as it does, the fiery ardor of Mr. Munch and the soaring declamation of Mr. Arrau.

The "Eroica," always in Mr. Munch's high tension conception a memorable occasion, was especially rewarding for the orchestral precision of the scherzo, which went like lightning yet at no time appeared hurried or crowded. It will also be recorded in the coming week, which explains its programming after so recent a performance here.

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By Jules Wolfers

Will this be a season of unusual, daring, and different program-making at Boston Symphony Orchestra concerts? Last week Charles Munch mixed the apparently unmixable composers, Wagner and Debussy. Yesterday the conductor went to the other extreme by presenting two large works by the same composer, written within five years of each other and both composed in the same key.

It is difficult to say that there are any rules in program-making but one custom almost invariably has been not to have all the music at any one concert in any one key. There have been exceptions such as when a noted pianist decided to present an all-Chopin program of works all written in C-sharp minor. Reports of this experiment were not encouraging and one can think of no other such occurrence—until this week.

Yet just as last week Mr. Munch's program-making emerged rather better than one would have expected. It is true, of course, that a work in a given key will still have variety through what is known as modulation—shifting from one key to another. Nor need a composer have all the movements of a work in the listed key. Thus the middle movement of the "Emperor" Concerto heard yesterday is not in E-flat but in B major.

But the very fact that composers found it necessary to develop modulation and that variety was sought by changing keys of movements shows that there is a need for change of key. Therefore it cannot be said that yesterday's experiment was wholly a success. For those at all sensitive to tonality—to key-conscious persons—the effect of the strongly marked and extended E-flat chord at the beginning of the concerto did not have its usual vibrant value coming after the basic E-flat color of the "Eroica" Symphony even with an intermission between the two works.

Then, too, both the Third Symphony and the Piano Concerto No. 5 are basically the same in mood and style. Dignity, depth of feeling, elevated thought mark both works. It is not that one ceased to be aware

of Beethoven's message, but rather that one became too much aware.

Perhaps for these reasons Claudio Arrau's noble and measured interpretation did not meet with quite the approval from the audience his performance seemed to warrant. There was sustained and appreciative applause, but this was far from the ovation soloists in this concerto have received sometimes in the past.

This great work has the power of excitement in spite of its lack of extremes in speed. Mr. Munch gave Mr. Arrau full and loyal support yet one sensed that the conductor was not altogether at one with the soloist, that he might have wished a little more flexibility in the beat and might have been a little impatient with the speed of the Finale, which although marked "Fast, but not too much so," actually was much closer to the speed neither fast nor slow which composers indicate by "Moderato."

Of Mr. Munch it can rarely be said that he likes his music on the slow side. Rather he will often drive his players to speeds which become a problem for them to negotiate. There were times in the "Eroica" when the conductor applied this kind of pressure to the point where unanimity was less than complete not only between himself and

the players but also between the various choirs.

But the general conception of the work was beautifully presented with the dignity and largeness of expression the Symphony requires. More than ever one had cause to admire the conductor's altogether remarkable sense of "Rubato," that flexibility of beat that enhances the music's meaning and makes clear the emotional content. This is the enlivening quality in music's pulsation, and few conductors approach Mr. Munch in the correct understanding and application of this difficult and subtle art.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN - FIFTY-EIGHT

Eighth Program

FRIDAY AFTERNOON, DECEMBER 6, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 7, at 8:30 o'clock

BRAHMS.....Academic Festival Overture, *Op. 80*

SESSIONS.....Symphony No. 3

- I. Allegro grazioso con fuoco
- II. Allegro un poco ruvido; Più mosso e appassionato — Tranquillo
- III. Andante sostenuto e con affetto
- IV. Allegro con fuoco

*(Composed for the Seventy-fifth Anniversary of the
Boston Symphony Orchestra; First Performance)*

INTERMISSION

SCHUMANN.....Concerto for Violoncello and Orchestra
in A minor, *Op. 129*
Nicht zu schnell — Langsam — Sehr lebhaft

RAVEL....."La Valse," Choreographic Poem

SOLOIST

PIERRE FOURNIER

PIERRE FOURNIER

Pierre Fournier, born in Paris, studied music with the intention of becoming a pianist until a partial paralysis from polio, which interfered with his pedaling, obliged him to change his instrument. His only master of the 'cello was the Dutch musician, André Hekking. He began his career in Europe before the Second World War and, unable to serve in the Army, accepted a post at the Conservatoire. In 1945 he resumed his concert tours both as soloist and in quartet playing. He made his American debut in November, 1948, in New York. The music dedicated to him includes sonatas by Martinu and by Poulenc. Mr. Fournier appeared with the Boston Symphony Orchestra on January 5, 1951, in the Concerto by Lalo, on January 24, 1954 in the Concerto by Dvorák.



Pierre Fournier will appear as soloist with the Boston Symphony Orchestra at the Friday afternoon and Saturday evening concerts in Schumann's Cello Concerto. He will also play at the Open Rehearsal Thursday night. *CSM 12-4-57*

Sessions Première Planned

CSM- Dec 4/1957
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Mr. Sessions wrote his Third Symphony during the years of 1955 through 1957 on a joint commission from the Boston Symphony Orchestra and the Koussevitzky Music Foundation in celebration of the orchestra's 75th anniversary. The work is dedicated to Serge and Natalie Koussevitzky. Mr. Sessions' association with the Boston Symphony has been a long one. He says:

"For four very important years—1911 to 1915—I heard the orchestra at least once a week . . . and in the following years

I traveled frequently to Boston to hear programs of special interest to me. These were impressionable years . . . which left me memories which are still vivid and concrete—both of the classics and of the contemporary music of that time. I realized long ago that my whole conception of orchestral sound and all that goes with it were formed by these experiences; and have often said that all of my orchestral music has been written essentially for the Boston Symphony as I heard it then."

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PIERRE FOURNIER will be soloist with the Boston Symphony Orchestra under Charles Munch in Symphony Hall Friday afternoon and Saturday evening. He will perform the Schumann Cello Concerto.

By Harold Rogers

If one were to write about yesterday's concert by the Boston Symphony in terms of audience response, the order of the review would run almost counter to the order of the program. Since there are no inflexible rules governing the construction of a review, it might be a refreshing change to let the audience decide, as if by an applause meter on a television program.

This plan, of course, would not be condoned by most leaders in the world of serious music. In the popular field, of course, audience response governs all trends and commercial policies, whereas in the serious field the leaders generally leave the public far behind.

If the order of this review is to be dictated by the applause yesterday afternoon in Symphony Hall, we will have to put the newsiest item—the world première of Roger Sessions' Symphony No. 3—last. And the Brahms Academic Festival, which opened the program, will come third. The Schumann Cello Concerto, with Pierre Fournier as soloist, rates second; and Ravel's "La Valse," which closed the program, scores first.

Charles Munch has been perfecting his conception of the Ravel waltz over the years, and his reading yesterday was the quintessence of all the insights he has gained along the way. He gave it to us at its shimmering loveliest, in its giddiest tempos, in the stark drama of its prophecy of social decadence. Small wonder that there was a salvo of bravos as he brought it to an astounding close—brilliant, tragic, leaving the listener thrilled and stunned.

Pierre Fournier's traversal of the Schumann concerto was marked by his lambent and suave tone, his facility of fingering that in no way called attention to itself to the detriment of the music, and by the sheer poetry of his playing. There was a matchless elegance in his monologue during the cadenza of the *Sehr lebhaft* section. The whole thing was a gem of lyricism, and the listen-

ers responded with prolonged applause.

Dr. Munch's version of the Brahms overture was high spirited, tossed off with incisive strokes of his deft baton. As the opening item, it served to place the audience in a jovial and perhaps more receptive mood prior to the première of the new Sessions symphony.

But now that we've come to the symphony, it is only fair to point out that the coolness of the applause (and there has been cooler than this) is no valid appraisal of the music's worth. It is an extraordinary piece of writing, obviously turned out with great care, and at first it struck my ears with a kind of exotic fascination. He has composed it in something of a lyrical expressionism, as if Berg and Bartók were his artistic grandfathers, yet it is not an imitative work.

As it progresses through its four movements, however, one loses the sense of form sensed at the outset; the ideas and recurrent climaxes are many and varied; the differences between the movements are less noticeable; and about half way through the way is lost—everything starts sounding alike.

Even so, one cannot help praising it as one of the three or four finest pieces to have been composed for the 75th anniversary of the Boston Symphony (though delivered two seasons late). Mr. Sessions was in the audience and rose from his seat at Dr. Munch's invitation. Perhaps he can take comfort, as Mahler did, in the hope that his day will come. Mahler's day came—long since—and Mr. Sessions' may not be long in arriving.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the eighth concert of the 77th season in Symphony Hall yesterday afternoon. The soloist was Pierre Fournier, cellist. The program:

Academic Festival Overture, Op. 80, No. 3, Brahms
Symphony No. 3, Sessions
Concerto for Cello, Op. 129, Schumann
"La Valse", Ravel

By RUDOLPH ELIE

While it may be said at the outset that Roger Sessions' Third Symphony, a 75th anniversary commission given its world premiere yesterday afternoon, is a very remarkable composition, it may also be said that it is one of the most difficult symphonies to comprehend—or to like—that has turned up in a long time.

It is, in the first place, impossible to describe it or suggest its character by comparing it with anything else. During the long and tedious slow movement, it occurred to me that this is what it might have sounded like if Anton Webern had ever written a large symphonic work. But I imagine few of my readers know Webern or, for that matter, Schoenberg or others of the 12-tone school whose work this in many ways resembles though it is not in that system at all. Indeed, it isn't in any discernable system, being quite unrelated to anything that has gone before save Mr. Sessions' own music—and recent music at that.

From a first hearing, Mr. Sessions' procedure seems to have been to state a thematic idea which never again reoccurs save in the briefest references, and continue on with an exploitation of sound effects, some of them of the most eerie nature imaginable. The sound effects, indeed, are the symphony, and one is tempted to suggest that the subtitle of the work might be "Music to Shoot Out Into Space in a Sputnik," so other-worldly it is, so rarefied, so distilled, so depictive of the impalpable solitude of the outer space.

This Is Fun

For two movements, this is great fun: one is always wondering what next. But a few minutes after the beginning of the slow movement, which the composer describes as "elegaic," the Sputnik music, is a scientific coup that would interest both American and Russian scientists, re-

enters the earth's atmosphere without even heating up, let alone bursting into incandescence. The reason for this, it seems to me, is not that Mr. Sessions' runs out of ideas, but that his total disregard for the rhythmic elements of an extended composition catch up with him. By the middle of the slow movement the ear and that secret inner musical antennae of response longs for a beat it can ride along with or, better still (as in the Ravel that closed the afternoon) be carried along whether it will or no.

The little flashes of light, the piquant effects, the quickening surprises, the pointillistic dots here and there in the manner of such painters as Seurat and Signac is all very well, but sooner or later, the old question of when do we eat froths into the mind—and stays there. This is not to minimize the fact that the Third Symphony is a gigantic intellectual effort calling for a nearly super-human technique on the part of conductor and musicians. But once the novelty of the opening half wears off, it is a pretty hard going for the most alert ear.

Far be it from me to intrude on the inscrutable processes of the composer's mind, but if Mr. Sessions cut his slow movement in half, inserted it between the first and second movements, and threw the last into the dust bin, he'd have something worth hearing again. The composer was in the audience and got two bows by the skin of his teeth.

All this leaves precious little to be said of the rest of the program, which was notable for two whirlwind performances of familiar favorites and a lovely performance by Pierre Fournier of Schumann's radiant but lesser Cello Concerto. Mr. Fournier, who had a couple of technical slips, endowed this work with a charm and an elegance and a fragrance that, in the slow movement in particular, was not less than melting. He was given a prolonged ovation following the performance, which was all warm and glowing by soloist and orchestra alike.

The orchestra is out of town next week, returning on Dec. 20 to do Honegger's Christmas Cantata, Mozart's Bassoon Concerto with Sherman Walt as soloist, and two seasonal works of Bach.

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight, the eighth program of the Friday-Saturday series. Music director Charles Munch conducted this program: Brahms: "Academic Festival" Overture; Roger Sessions: Third Symphony (commissioned for the Boston Symphony's 75th Anniversary: first performance); Schumann: Cello Concerto, Pierre Fournier soloist; Ravel: "La Valse."

By CYRUS DURGIN

The beauty in this week's Boston Symphony concerts lies in Brahms, Schumann and Ravel, in the conducting of Charles Munch, the solo "cellistry" of Pierre Fournier and the superb ensemble playing of the Orchestra. The challenge lies in Roger Sessions' new Third Symphony, commissioned for the Boston Symphony's 75th Anniversary, dedicated to the memory of Natalie and Serge Koussevitzky, and yesterday given first performance.

What a challenge this is! The Third Symphony is a work of interior logic and a fiercely rugged independence of style; of a prevailing acid character of harmony and of melody whose song, if any, is so peculiar that it seems not to sing at all. It is further massive and upon first acquaintance, impenetrable.

It is going to take many performances before one can really learn what the piece is about. But I refuse to invoke any fifth amendment of fear and evade comment in the refuge that I must hear it again and again before intelligent comment is possible. I do believe that any music with substance and stature and power will make some sort of a strong impression the first go-through. That, Mr. Sessions' work did not accomplish with this listener.

What to Think?

Nothing is easier than to joke about something patently bad. There the thrust derisive is invited. But in the case of a work such as this, seriously conceived, wrought with two years of labor, a joke can be both cruel and cheap. Mr. Sessions is a serious and learned musician, an experienced hand. It would be insulting to infer that he did not hear in his mind's ear, as he worked, every chord and measure.

What, then, are we to think? Is this music or is it not? Time will tell, of course, and all writers about art have been proved wrong at one time or another. But this morning is now, and I will say I do not believe it is music, or if it is, here is music of a curiously masochistic and perverse variety.

In it is nothing of recognizable beauty, nothing of health, strength or joy. Its virtues, whatever they may be, must all be interior, concealed by a mass of unpleasant sound which in its individual parts writhes like the serpents of Medusa's hair.

Only Mr. Sessions can tell why he composed in this fashion. Certainly it took much technical skill to write this involved fabric, which is so monotonous in its dissonance, and so stop-and-go in its alternations of fast, massive sections and slow interludes lighter in the sense of weight. The variations which the composer tells us form most of the work eluded me completely. The whole Symphony is all of an amorphous piece to my listening ear; not one movement has individuality or moves in unbroken line to conclusion.

Mr. Sessions was in the audience and received polite applause.

Some Greater Joys

Now to matters of greater joy: Brahms' Overture was read with a fine, light touch, and a sense of mellow mastery. It sang all the way, in superbly correct tempi and a range of dynamic shadings which were highly discriminating.

Pierre Fournier spun the melodies of the Schumann Concerto with his deft fingers and bow in a silken, cantabile fashion. The Orchestra seconded him superbly, in every way and detail. The tone was luminous, the style rich, the nuances most sensitive, the rhythm buoyant and never forced. "La Valse," by now a Munch specialty, was a long crescendo of orchestral dazzlements and the drama of Ravel's depiction of a decadent generation waltzing upon a volcano, was never set forth with greater power. And, from first to last, all was absolutely and triumphantly clear from bottom to top of the score.

Next week the Orchestra goes again to New York. The week following, on Dec. 20 and 21, Dr. Munch will conduct a program largely of music associated with the season: Pastoral Symphony from Bach's "Christmas" Oratorio; first local performance of the Stravinsky arrangement of Bach's Chorale Variations "Vom Himmel Hoch"; the Mozart Bassoon Concerto in B-flat (K. 191) with first bassoon Sherman, Walt as soloist, and Honegger's "A Christmas Cantata."

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SYMPHONY NO. 3

By ROGER SESSIONS

Born in Brooklyn, New York, December 28, 1896

Commissioned for the Seventy-fifth Anniversary of the Boston Symphony Orchestra by the Orchestra and the Koussevitzky Music Foundation, this Symphony was composed during the years 1955-1957 from sketches made several years previous.

The Symphony is dedicated to the memory of Serge and Natalie Koussevitzky. It is scored for 2 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, harp, celesta, and strings. The percussion is as follows: xylophone, vibraphone, tambourine, cymbals, snare drum, tam-tam, military drum, Chinese wood blocks, small Chinese drum, bass drum, and triangle.

ROGER SESSIONS' First Symphony, completed in 1927, had its first performance by this Orchestra, under the direction of Serge Koussevitzky. His Second Symphony was first performed in 1946 by the New York Philharmonic-Symphony Society, Dimitri Mitropoulos, conductor. The only other previous performance of this composer's music by the Boston Symphony Orchestra was when Pierre Monteux introduced to these concerts the orchestral suite from *The Black Maskers*, January 28, 1955.

The composer has provided the following description of the new Symphony: "The first movement is in three large sections, which may be compared approximately to the three sections of a classic 'Sonata' form. The first and last of these sections are composed — like the 'Sonata' — of two contrasting groups, of which the second begins with a melody for oboe. These two groups are varied, though readily recognizable, in the 'recapitulation.' The middle section introduces new elements, is stormier in character, and less concentrated in pace.

"The second movement is likewise in three sections — corresponding to the three sections of the classic 'minuet' or scherzo. Here again, however, the third section is a variant, not a repetition, of the first. The middle section, or 'trio,' is quite simple in conception; it is essentially a dialogue consisting on the one hand of florid and agitated declamatory passages for violins, over trombones in unison, answered by much quieter phrases (*tranquillo*) in the wood-winds and horns.

"The third movement is based on two contrasting themes — (1) clarinet, harp, and muted horns; (2) violins, answered in imitation by 'celli — connected by a passage given at first to muted trombones, which assumes each time a different character and greater importance in the two variations which follow. The first of these variations leads to a big climax. The movement ends with a return of the music and the coloring of the opening measures.

"The final movement is built of five sections, separated clearly by quiet and relatively static passages, in which various orchestral colors

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are played off against each other, and the persistent recurrence of short motifs, of sometimes purely rhythmic character, maintains the pulsation. Once again variation is the guiding principle; the third and fourth sections are extended variations of the first and second, respectively. Each of the two main sections contains a number of elements proper to itself. The final section is a kind of 'coda' which brings back in summary form the various elements of the opening section.

"The above description is entirely *ex post facto* and not the outline of a preconceived plan. I would like to make clear, too, that I speak of analogies to so-called 'standard' forms (which are in reality anything but 'standard') purely for convenience; the real forms in contemporary music are actually quite different both in principle and in effect. The basic patterns which music can take are really very few in number, if one thinks of them in what are after all the primary terms of repetition and contrast; but they can be applied in an infinite number of ways. Today, for reasons which I think are quite clear in fact, though perhaps intricate in theory, the principle of exact repetition no longer works as it once did; it simply does not suit the materials of contemporary music as it did in former periods. Hence the inevitable importance, today, of the principle of variation. Some degree of repetition is always necessary for structural purposes; and the larger the design, the more important the rôle which repetition must play."

A glance at the record of Roger Sessions' career shows that he has composed at fairly regular intervals, but slowly and with evident discrimination, writing few works in any one category. The list to date shows one opera (*The Trial of Lucullus*, 1947), a suite of incidental music (*The Black Maskers*, 1928), a violin concerto (1935), two string quartets (1937, 1951), two piano sonatas (1930, 1946) a duo for violin and piano (1942), chorales and chorale preludes for organ (1924-1938), a sonata for violin unaccompanied (1953). His most recent works are the *Idyll of Theocritus*, for Soprano and Orchestra (1954), Mass for the Fiftieth Anniversary of Kent School (1955), and a piano concerto (1956).

The sum of his music to date prompts the thought that a handful of scores written on the basis of withholding nothing less than one's utmost can be of more value to the world at large than a barrellful more casually produced at any bidding. Artists differ, of course — facility, sometimes fatal, has sometimes proved happy. Great pains have sometimes produced music stillborn — they have at other times produced the noblest music of all.

Simultaneous with the record of Sessions' creative career is his teaching career. Since the earlier years of his sojourn in Europe, assimilative years surely, he has been active as a teacher, notably at Princeton University, where he now holds a professorship, and at the University of California, where he held a similar position from 1945 to 1951. His pupils attest that he is invaluable in imparting the ways of his art and stimulating individual expression. He has evidently found a sense of satisfaction and achievement in teaching (aside from its necessity, bread-and-butter wise, to almost any incorruptible composer), but he once wrote:

"First, everything stands or falls on my music. I am first and foremost a composer, and all my ideas (even about teaching) derive their essence from my experiences as a composer, and my first-hand knowledge of a composer's psychology. Any value which these ideas have derives directly from that knowledge and is entirely illusory apart from it. . . . I am not a pedagogue, and if I am a good teacher at all it is not because I have the patience or the energy to formulate principles or theories or methods of teaching, but because I have a fairly large amount of experience and intuition, gained from production, and a capacity for awareness."

Roger Sessions as a small boy in Massachusetts where he grew up (in Hadley) and attended school (at Kent) was precocious mentally and musically. He graduated from Harvard College in 1915 at the age of 18. I knew him at college and was more or less swept along by his zeal for his gods at the time — Wagner, Strauss, Bruckner. A magazine, the *Harvard Musical Review*, served principally as a receptacle for the testing out of its editors' opinions and soon collapsed for want of readers (and advertisers). Brahms was an unhonored part of Sessions' cosmos at the time. His intolerance — his musical loves and hates — were no doubt guided by some inner urge to absorb what he needed. Later his idols were Franck, d'Indy and the Schola Cantorum. After Harvard he studied with Horatio Parker at the Yale School of Music. Since his gods then had become such challengers as Schoenberg and Stravinsky, whom he defended with loyalty to the courageous forefront of his art, it is to be doubted whether Professor Parker, helpful as a technical adviser, could have been congenial in matters musical. In 1917 Sessions became a teacher at Smith College and thence went to Cleveland to study with Ernest Bloch, later teaching as his assistant at the Cleveland Institute of Music. He admits to great admiration for Bloch and invaluable guidance from him. When Bloch left the Institute as the result of a disagreement and an explosion,

Sessions left too. From 1925 to 1933 he spent most of his time in Europe, profiting by the opportunity for study and creative work from fellowships (Guggenheim, The American Academy in Rome, and Carnegie). In New York he joined with Aaron Copland in the Copland-Sessions Concerts. He has been active in the League of Composers (ISCM).

The most detailed and perceptive account of what Roger Sessions is and has done was written for *Musical Quarterly* (April, 1946) by Mark A. Schubart (a keen writer on things musical who was incidentally one of his pupils). "Of composers practicing their art in the United States today," wrote Mr. Schubart, "few have had a more profound influence on the course of music here than Roger Huntington Sessions. It has not been a spectacular influence in that it is not often discussed in our more fashionable salons, or written about extensively in our widely circulated journals. But it is a substantial and important influence nonetheless. For it springs directly from the integrity of Sessions as a composer and as a teacher. Sessions is not a composer's composer: his music is too free to fit such a cramped description. But in the validity of his actions and the breadth of his knowledge and experience, he is most certainly a musician's musician."

ENTR'ACTE A NEW SYMPHONY

ROGER SESSIONS has kindly written the following remarks about his new *Third Symphony* for this publication:

The dedication to the memory of Serge and Natalie Koussevitzky means a great deal to me, and the work is in a very real sense a very warm and deeply felt tribute to them. It is unnecessary to dwell on the great and obvious debt which all composers, and indeed all musicians, in the United States owe to Koussevitzky, whose rôle in the development of music, and in the recognition of composers, in this country it would be impossible to overestimate.

In another and equally real sense the work is a tribute to the Boston Symphony Orchestra — not only for its pre-eminence among our orchestras but because it has furnished me with some of my most important musical experiences. For four very important years — 1911 to 1915 — I heard the orchestra at least once a week, and very frequently twice

or even three times; and in the following years I travelled frequently to Boston, to hear programs of special interest to me. These were impressionable years of adolescence, which left me memories which are still vivid and concrete — both of the classics and of the contemporary music of that time. I realized long ago that my whole conception of orchestral sound and all that goes with it were formed by those experiences; and have often said that all of my orchestral music, which now includes eight major works, has been written essentially for the Boston Symphony as I heard it then.

My Symphony is larger in conception and scale than the First, and does not contain the sharp and even violent contrasts of the Second. In saying this I am simply noting a difference in character, not implying a fundamental change of artistic direction. I regard this symphony as belonging very definitely among a series of works which began with my Second String Quartet (1951). It contains new elements, however, even with respect to these works.

As far as the symphony itself is concerned, I feel, as I have always felt, reluctant to write extensive program notes for my own work. I do not, to begin with, consider it of any value to try to describe what is sometimes called the "emotional content" of a musical work. Of course, very many feelings, impressions, and experiences lie behind a composer's musical vision; but the work itself — any work — achieves by its very nature an autonomous existence; it becomes something quite independent of those specific feelings, and arouses in the listener feelings which are molded by the latter's own experience. What the composer actually conveys in the music cannot be elucidated; this can be really approached only through listening to it. Possibly when a piece has become quite familiar, interpretative comments can be of interest and value; but the music must first of all be heard, and make its impact unaided. In the case of this symphony the indications furnish a key to the performer and perhaps in the same sense to the listener. I can add too that the third movement is of a generally elegiac character. But I believe this is clear in the music itself, and I actually decided against giving it the general title "Elegy" which I considered for a while. I felt that this would tend to lift it out of the framework of the symphony as a whole. This larger framework was in my mind from the first moment of conception; actually, as has happened in the case of a number of my works, the opening measures of all four movements were all sketched, in rapid succession, at one sitting, and have remained virtually unchanged since that time.

I do not believe much in the efficacy of technical description of

new music, either. These matters are essentially the affair of composers themselves, and I find that much misunderstanding has been created by the indiscriminate tossing about of technical terms. These can, at best, have no meaning except in the light of careful and precise elucidation, which is inevitably boring to the listener.

A great deal of confusion, for instance, has been created by the use of the word "atonal" in connection with certain tendencies in contemporary music. The term was originally coined in a frankly polemic spirit, and was then taken up by partisans on both sides of the fence. Actually there is no such thing as really "atonal" music. The relations between tones are the same as they always have been. Composers — all composers — are as aware of these relationships as ever, and write their music as much in terms of the relationships as they have ever done. To point this out is not to minimize the changes which have taken place over the last hundred years — a "transitional" period, possibly, but one of great and genuine creative richness and exuberance. It is simply to point out that these changes have yet to be fully or accurately defined. This is inevitably so; theory must always follow, not precede, creative practice; and it is musical theory, not practice, which is involved here. Meanwhile music must be listened to, as it has always been, without preconceived ideas or forced attitudes.

It is not that these matters are especially esoteric — it is easy enough to explain them if one has plenty of time. But what contemporary music demands is simply — to quote a highly esteemed friend and colleague of mine, the Spanish composer Roberto Gerhard — a "willing ear"; an ear, that is, willing to make the effort which any fresh experience, of music or anything else, demands. In the absence of a willing ear, knowledge of the processes is no help at all; and at the very best it is actually a hindrance unless such knowledge is both precise and fully digested through direct experience.

Furthermore, my own experience is that while, not only as a composer of nearly fifty years' practice, but as a teacher as well, I am quite aware of the processes while I am at work, I find myself disinclined to remember them after the work is finished.

Actually, just after finishing a work I sometimes find myself confronting an experience which used to be very disconcerting until I discovered — by comparing notes with composers and performers alike — that it is a quite common experience among composers, and precisely the most mature and practiced ones. I have found that for a quite considerable time others seem to "understand" my music more readily than I do myself. What this means is that a composer who has just finished a work has to slough off his memory of the process of composition and that, until he has accomplished this, he may easily tend to be over-aware of details, and to miss the forest for the trees.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN - FIFTY-EIGHT

Ninth Program

FRIDAY AFTERNOON, DECEMBER 20, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 21, at 8:30 o'clock

BACH.....Sinfonia from the "Christmas Oratorio"

BACH.....Chorale Variations on the Christmas Song
"Vom Himmel hoch da komm' ich her"
(Transcribed for Chorus and Orchestra by Igor Stravinsky)

Chorale

Variation 1: In canone all' ottava

Variation 2: Alio modo in canone alla quinta

Variation 3: In canone alla settima

Variation 4: In canone all' ottava per augmentationem

Variation 5: L'altra sorte del canone al rovescio:
Alla sesta, alla terza, alla seconda, alla nona

(First performance in Boston)

MOZART.....Concerto for Bassoon, in B-flat major, K. 191

I. Allegro

II. Andante ma adagio

III. Rondo: Tempo di menuetto

(First performance at these concerts)

SOLOIST

SHERMAN WALT

INTERMISSION

HONEGGER.....A Christmas Cantata

NEW ENGLAND CONSERVATORY CHORUS,

LORNA COOKE DE VARON, Conductor

Soprano solo: MARGUERITE WILLAUER

Baritone solo: MARVIN HAYES

MARGUERITE WILLAUER

Marguerite Willauer, born in Charleston, South Carolina, studied music at Converse College, the New England Conservatory Graduate School with William Whitney, in New York City with Joseph Regneas, and also with Paul Ulanowsky. She has sung with the Boston Symphony Orchestra and on numerous occasions with the New England Opera Theatre, the New York City Opera, and the Pittsburgh Light Opera Company.

MARVIN HAYES

Marvin Hayes was born in Goldsboro, North Carolina, and studied at the University of Southern California. He has sung as soloist with the principal orchestras of the United States, in Paris and in Geneva, Switzerland. He is known by radio and television appearances and by recordings. He was a winner of the International Music Competition in Geneva in 1955.

SHERMAN WALT

Sherman Walt, first bassoon of the Boston Symphony Orchestra, was born in Virginia, Minnesota. On a scholarship at the Curtis Institute, he studied chamber music with Marcel Tabuteau and bassoon with Ferdinand del Negro, principals in the Philadelphia Orchestra. After distinguished combat service in the War, he joined the Chicago Orchestra as principal. He became the first bassoon of the Boston Symphony Orchestra in 1953. He is a member of the Boston Symphony Woodwind Quintet.

Sherman Walt Soloist in Mozart Concerto

By Harold Rogers

Whenever Charles Munch conducts a work by Arthur Honegger in Symphony Hall, the music leaves me with an ever-deepening conviction that in Honegger we have an authentically great composer. He was doubtless the greatest French symphonist of the first half of the century, and it is altogether possible he may remain so for the whole century.

Yesterday afternoon Dr. Munch concluded his program with "A Christmas Cantata" by Honegger, a work given its American premiere by Dr. Munch and the Boston Symphony on Dec. 31, 1954. It was impressive at that time, but it was even more so yesterday because the performance was better, cleaner, more refined.

In this cantata Honegger has captured the epitome of Christmas, opening as he does with an organ pedal point over which he weaves an instrumental aura of mystery, of listening and waiting in a hush of wonderment.

Then the news of the Nativity breaks forth with a simple, childlike joy. Favorite hymns, carols, noëls, and chorales are exuberantly woven together, with clarion solos enunciated by a soprano (Marguerite Willauer) and a baritone (Marvin Hayes).

The choral voices (those of the New England Conservatory of Music, trained by Lorna Cooke de Varon, their conductor) build to a ringing climax of bells, organ, and full orchestra. Then the hush begins to fall again; the music subsides with reminiscent bars from cherished carols; and the cantata concludes as it began—with a

lone deep sustained note from the organ.

The chorus sang superbly in tone, blend, and unanimity. Miss Willauer's radiant soprano was sheer beauty throughout. Mr. Hayes has a rich baritone, a little strained in its top notes, but otherwise eminently pleasing.

This concert was further distinguished by the masterful playing of Sherman Walt, the orchestra's principal bassoonist. He was the soloist in Mozart's only extant bassoon concerto, the one in B-flat major, K. 191, and his performance was

astonishing for its flawless technique and suave, appealing tone. It was not overly reedy, as bassoons can be in less skilled hands, and it never once buzzed.

This concerto (heard in its first performance at these concerts) is unusual in that it has three cadenzas, one in each movement, and in these solo portions Mr. Walt spun out a lovely poetic line. In music-appreciation classes young people are often told that the bassoon is the clown of the orchestra. Teachers who hear Mr. Walt will be compelled to revise this statement. He made it sound like a king.

CSML 42-21-57

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Mr. Stravinsky's orchestration was minus violins and cellos, and was scored mainly for brass, which is characteristic of him and in this case very satisfying. In the five variations the chorus sang the chorale either in

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Mr. Stravinsky's orchestration was minus violins and cellos, and was scored mainly for brass, which is characteristic of him and in this case very satisfying. In the five variations the chorus sang the chorale either in

unison or as a canon. The variety is expressed in the instruments as they weave those adroit patterns of which Bach was the master of masters.

Dr. Munch opened the program with a devoted traversal of Bach's Sinfonia from the "Christmas Oratorio." Throughout the concert, the listeners expressed their warm approval and gratitude at the appropriate places, and they were especially enthusiastic after Mr. Walt played.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the ninth program of the 77th season in Symphony Hall yesterday afternoon. The soloists were Marguerite Willauer, soprano, and Marvin Hayes, baritone. Assisting was the N. E. Conservatory Chorus, Lorna Cooke De Varon, conductor. The program:

Sinfonia from the Christmas Oratorio Bach
Choral Variations on "Vom Himmel hoch" Bach-Stravinsky
Concerto for Bassoon (K/K.191) Mozart
A Christmas Cantata Honegger

BY RUDOLPH ELIE

This concert couldn't have been more appropriate to the season or more splendidly done: it was one of real beauty and real communication throughout. *Dec 12/57*

First of all, it served to introduce to us a tall, dark young man who must rank with the most advanced virtuosos on the bassoon anywhere to be heard. This is a fairly large statement to be sure, for one doesn't run into a bassoon soloist every day, but there is no doubt that Sherman Walt, the first bassoonist of the orchestra, is both technically and temperamentally the true virtuoso. That is to say that while there may be (and doubtless are) many excellent players of this venerable instrument, the bass voice of the oboe family, Mr. Walt has that curiously indefinable quality known as projection.

He is supremely confident, never betrays a suggestion of nervous tension (no matter how tense he may really be) and he conveys a sense of ease and fluency that is always the mark of the liberated instrumental virtuoso. All this combined with a technical equipment that makes the playing of this exceedingly difficult instrument seem child's play and a sense of the turned phrase, the ear for dynamic nuance and a capacity for producing a remarkably even tone color from top to bottom of the instrument's range resulted in an ovation for Mr. Walt not any too often granted to a Heifetz.

Never Before Done

It might be said that while Mozart's Bassoon Concerto, never before done at these concerts, is anything but superior Mozart, it is a charming work just the same. Although it is largely a product of his "galant" style, there is already a suggestion of the later, greater style in the work, especially in the beautiful slow movement. One wonders how the amateur for whom it was composed, who was using what must have been a pretty primitive instrument, ever negotiated the concerto at all and there is little doubt that Mozart himself would have been perfectly astonished to hear Mr. Walt not only make the difficulties seem simple but in fact non-existent.

It might be added in passing that this sort of thing, that of calling upon the first desk men of the orchestra to display their virtuosity, is something that should be done a great deal more often than it is. For yesterday clearly proved that the soloist does not have to be a celebrity to be appreciated, nor does he have to play a violin, cello or piano to make his way. I am sure, in any case, the audience had no idea until this event that the bassoon could be so grateful—and so graceful.

On the occasion of the first performance of Honegger's "A Christmas Cantata" in the winter of 1954, I find that I devoted the entire notice to an appreciation of this work, which is without any doubt one of the greatest choral utterances of our time. Yesterday its beauty, its tenderness, its enormous conviction and most of all its immense creative power carried everything before it.

The Cantata opens with a passage that at once sets the sense

of mystery that pervades the entire work, rising in tension with the entrance of the chorus to a scene of great splendor. The ensuing middle section, a movement of exquisite beauty as the composer quotes a number of largely unfamiliar Christmas carols, introduces two solo voices who briefly comment on the unfolding choral fabric. The final chorus surely ranks with the supreme choral utterances of Bach in drama and impact, and all ends as it began on the solemn portentous pedal point of the organ. *Dec 12/57*

Clear Enough

If the stature of this work was clear enough when it was first given, it was additionally evident yesterday in a superb performance by all concerned. Marguerite Willauer's lovely soprano voice soared over the whole to beautiful effect, and while it seemed to me the timbre of Marvin Hayes' voice was not the most appropriate to this particular work, he was very impressive just the same. In the meantime the New England Conservatory Chorus, which was not any too outstanding in the Stravinsky setting of Bach's Chorale Variations, certainly came into its own in this and gave an exceptional accounting of itself.

The Stravinsky setting, by the way, was very interesting and deserves a good deal more discussion than it can possibly get this morning, while the Sinfonia from Bach's Christmas Concerto was perfection in setting the mood for this most enjoyable concert.

Byron Janis will be the soloist in Rachmaninoff's Third Piano Concerto next week, the program also offering Beethoven's Seventh and a Bach Chorale Prelude and Choral as arranged by Mr. Munch.

Music Mostly of Christmas

By CYRUS DURGIN

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall, yesterday afternoon, and will repeat tonight, the ninth program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Oratorio: Bach: from the "Christmas" Cantata, the Chorale "Variations on the Christmas Song," "From Heaven High to Earth I Come," (transcribed by Igor Stravinsky; first performance in Boston); Mozart: Concerto for Bassoon in B-flat (K. 191), Sherman Walt soloist; (first performance at these concerts); Honegger: A Christmas Cantata, the New England Conservatory Chorus, prepared by Lorne Cooke de Varon, and soloists Marguerite Willauer, soprano, and Marvin Hayes, baritone (Boston debut) assisting.

Music mostly of Christmas forms the program conducted by Charles Munch at the Boston Symphony Orchestra concerts this week. Yet one of the brightest interludes has no connection with the season—only musical value. This is the Bassoon Concerto in B-flat (K. 191) by Mozart, which affords the Boston Symphony's first bassoon opportunity to display his skill.

That skill is extraordinary, for Sherman Walt is a true virtuoso of his instrument. Listening to him ripple off exceedingly rapid scales and passage work, and observing various technical fireworks produced with the calm, seeming ease of mastery, one wished it were possible to hear this artist more often. But the common practice is to bury the bassoon in orchestration and give it but most incidental solos, often of a misleading nature which caused some glib writer to dub the bassoon "the clown of the orchestra."

The bassoon is anything but that, and in such hands as those of Walt it sings with a gentle, velvet resonance and makes music with dignity. The Concerto itself is naturally a display piece, but it is more than merely that. It is characteristic of young Mozart (he was 18 when he wrote it), of divertissement-type music: vivacious, full

of bubbling melody, charm and graceful structure. Walt was recalled to the stage three times, and there was copious applause between movements. All of this, he most thoroughly deserved.

Small, Compact, Good

In transcribing Bach's five Chorale Variations upon "From Heaven High to Earth I Come," Stravinsky used a small, compact orchestra which undoubtedly would pass the scrutiny of those informal

musical police inspectors: the people who dote on "baroque." It also sounds excellent, with its woodwinds, brasses, violas and double-basses, which is more to the point. There is considerable variety in the treatment and the colors of the variations, and in this work Stravinsky evidently forgot to be dry. Laudate St. Igor! It is a question whether a smaller and more expert chorus, with older and heavier voices might be more effective, but the quite sizeable New England Chorus did well.

Honegger's Christmas Cantata seemed, taken all in all, more powerful and less of a bore than when it was first heard in this country just under three years ago, at Symphony Hall. The fact is, the Christmas Cantata gets better as it goes along, the carol tunes woven into the tonal fabric make a nice effect, and there is jolly good spirit in the section where everybody, plus bells, rings the Christmas welkin.

Nonetheless, the beginning still impresses me as ugly and strained. The "anguished appeal" of humanity for a savior did not have to be quite so starkly anguished of sound, to my notion. But that is the way Honegger wrote and either you like it or not, I cannot forget the witticism of a musician uttered about this portion at the time of the American premiere: "Christmas! Christmas in a concentration camp!"

The Conservatory choristers coped with the difficult music very creditably if not with perfection. It was a good choice to engage a professional for the brief soprano role, taken last time by one of the chorus. Miss Willauer sang it with a delightful, gleaming and crystal-clear tone. Hayes, according to the records making his first local appearance, brought a weighty and dramatic sound, if one a little far-back in the throat, to the baritone solo. Dr. Munch conducted in his best form in every piece of the afternoon.

CONCERTO FOR BASSOON, IN B-FLAT MAJOR, K. 191

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This concerto was composed in 1774 for the Freiherr Thadaeus von Dürnitz. It is scored for oboes and horns in pairs, with strings. The only previous performance by this orchestra was in the Bach-Mozart concerts of the Berkshire Festival at Tanglewood on July 14, 1957, when Sherman Walt was the soloist.

THIS Concerto is the only survivor of four which are believed to have been written by Mozart for the bassoon. The original manuscript, once in the possession of André, is lost.* This Concerto and very likely the others as well were composed for Dürnitz, an amateur bassoonist of Mozart's acquaintance, who was inclined to order solo works for his own use. Mozart also composed a clavier sonata (K. 292) for Dürnitz, and partly because he lived in a different city (Munich) had trouble collecting his fee.

Einstein has called this "a work unmistakably conceived for a wind

* Another concerto in the same key was restored from copied manuscript parts and published in the edition of Max Seiffert in 1934. This concerto is listed in the appendix of the Köchel Catalog as number 230, under the heading of "Doubtful Works."

instrument, a real bassoon concerto, which could not be arranged, say, for violoncello (the latter instrument, unfortunately, Mozart treated like a stepchild, or rather he never thought of it at all). The solo portions are full of leaps, runs, and singing passages, completely suited to the instrument. The work was written *con amore* from beginning to end, as is particularly evident in the lively participation of the orchestra." The cadenzas used by Mr. Walt (in each movement) are by J. Walter Gütter.

...

Cecil Forsyth in his book on orchestration writes of the bassoon: "As we have it now, the bassoon is a conically-bored pipe doubled back upon itself so as to reduce its length to about four feet. . . . The bassoon is historically a development of the old bass-pommer which in the sixteenth century was the true bass of the schalmey family. The bass-pommer, on the other hand, was so completely transformed between 1550 and 1600 that we are now left with an instrument, the modern bassoon, which is only a bass to the oboe-family in the technical sense that it is played with a double-reed. In tone-color it bears no resemblance at all to either the oboe, the oboe d'amore, or the English horn.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN - FIFTY-EIGHT

Tenth Program

FRIDAY AFTERNOON, DECEMBER 27, at 2:15 o'clock

SATURDAY EVENING, DECEMBER 28, at 8:30 o'clock

BACH.....Chorale Prelude and Chorale, "The Old Year Is Past"
(Arranged by Charles Munch)

BEETHOVEN.....Symphony No. 7, in A major, *Op. 92*

- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

INTERMISSION

RACHMANINOFF.....Piano Concerto No. 3, in D minor

- I. Allegro ma non tanto
- II. Intermezzo: Adagio
- III. Finale

SOLOIST

BYRON JANIS

Mr. JANIS uses the Steinway Piano

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BYRON JANIS

Byron Janis, who is now 28, is a native of Pittsburgh. He began his study of the piano as a child, and at the age of nine gave a public concert. He went to New York City and received his education at the Chatham Square Music School where he studied with Adele Marcus. He appeared on programs of the National Broadcasting Company, notably in their Sunday series under the direction of Frank Black. He has appeared as soloist with orchestras in several cities. He made a tour of South America in the summer of 1948, followed by a full season of concerts in his own country. He played Rachmaninoff's Second Concerto in C minor, at these concerts October 14-15, 1949.

A MESSAGE FROM MOSCOW

The following letter, lately received, is here translated from the Russian:

Greetings—

Highly Esteemed Dr. Charles Munch:

A year has gone by since you appeared with the Boston Symphony Orchestra in Moscow in our Great Hall of the Conservatory.

Your concerts had an enormous creative success and gave us—musicians and listeners—the utmost esthetic enjoyment.

We still remember your marvelous skill as conductor as well as the superb performances of the Orchestra.

These concerts affirm and sustain the significance of the mutual cultural exchange and the importance of art in bringing our peoples toward a common understanding.

In our magazine, "Music of the Soviets," the third issue of 1957, excerpts from your book "I Am a Conductor" have been printed. Many of your thoughts have stirred interest and appreciation among our musicians.

May we ask you to send us a copy of your book for which we shall be very grateful. We have another great hope—that we may meet you in the near future at our concerts with our orchestra.

Please extend our greetings to the artists of your Orchestra. We send our best wishes to you and your colleagues for health, happiness, and success.

The Group of Trombones of the State Symphony Orchestra of the S.S.S.R.

P. Chumakov
E. Sumenko
M. Ikov
K. Ladelov
N. Fedocev
V. Macheko

SSSR Moscow, Hertzen Street 13
Great Hall of the Conservatory
State Symphony Orchestra

101

Young Pianist Acclaimed In Rachmaninov Concerto

By Harold Rogers

The rare thing among concerto pianists these days is the man who combines technical prowess with a refined musical sense. Most players evidently feel that since most concertos are basically show pieces, they may as well let 'er rip, and they gleefully tear up the keyboard.

This kind of playing can be exciting, true enough; the ear is dazzled by the coruscations; but the ear rather than the heart is the organ mainly affected. On the other hand, there are pianists who approach a concerto so subjectively that the display elements are swallowed up in the orchestral fabric. The heart may be affected, but not without some injustice to the music.

The ideal, obviously, is the musician who keeps both areas—the ear and the heart—well in mind, who can be, shall we say, a dazzling poet.

Such a musician is Byron Janis.

Yesterday afternoon Mr. Janis—young, slight of build, self-possessed—played Rachmaninov's Piano Concerto No. 3, and left his Symphony Hall audience in a high state of exhilaration—as a matter of fact, at a pitch of shouting enthusiasm. Boston audiences are stirred to such raptures only on special occasions—these being, of course, when the music is familiar, aurally tantalizing, intellectually appealing, and emotionally satisfying.

Boston audiences require a lot. They require more than most musicians can give. No higher praise can be granted Mr. Janis than the fact that he gave it.

He has a few mannerisms, none of which are distracting. Usually pianists who have a tendency to lift themselves off the bench are somewhat disturbing, but with Mr. Janis one felt that it must be a necessity. Since he obviously does not have the physical weight, he must somehow compensate when seeking power.

Even so, he is not a powerful

pianist, yet he was never without strength. He was absolutely secure. He was breathtakingly speedy. And—most important of all—he poured forth the musical emotion without stint. His expression of the sweeping theme in the Intermezzo was of an incredible beauty.

There was, furthermore, a unity of viewpoint between him and Charles Munch, who gave us another superb orchestral accompaniment. The Boston Symphony players were in excellent form, instant in response, accurate in execution.

Almost the entire concert—with the exception of Dr. Munch's own arrangement of Bach's Chorale Prelude and Chorale, "The Old Year Is Past"—was an essay in speed. Perhaps Dr. Munch is developing a new type of orchestra, much as Wagner developed a new type of singer. The Boston Symphony players are rising to their conductor's demands; they will soon be noted, if they are not so already, as the fastest orchestra in the world. They are another brilliant example of American ingenuity.

When Dr. Munch conducted Beethoven's Seventh Symphony yesterday, everything moved (even the funeral march) at a stimulating clip. And what is more, the orchestra kept up with him. All was as clear as polished cut glass. There was little doubt that Dr. Munch was enjoying himself; the music abounded in joy.

For this he won bravos. Mr. Janis won bravos. And bravos in Boston are not easily won.

BYRON JANIS

Byron Janis, who is now 28, is a native of Pittsburgh. He began his study of the piano as a child, and at the age of nine gave a public concert. He went to New York City and received his education at the Chatham Square Music School where he studied with Adele Marcus. He appeared on programs of the National Broadcasting Company, notably in their Sunday series under the direction of Frank Black. He has appeared as soloist with orchestras in several cities. He made a tour of South America in the summer of 1948, followed by a full season of concerts in his own country. He played Rachmaninoff's Second Concerto in C minor, at these concerts October 14-15, 1949.

A MESSAGE FROM MOSCOW

The following letter, lately received, is here translated from the Russian:

Greetings—

Highly Esteemed Dr. Charles Munch:

A year has gone by since you appeared with the Boston Symphony Orchestra in Moscow in our Great Hall of the Conservatory.

Your concerts had an enormous creative success and gave us—musicians and listeners—the utmost esthetic enjoyment.

We still remember your marvelous skill as conductor as well as the superb performances of the Orchestra.

These concerts affirm and sustain the significance of the mutual cultural exchange and the importance of art in bringing our peoples toward a common understanding.

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BOSTON SYMPHONY ORCHESTRA

Byron Janis Piano Soloist

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight, the 10th program of the Friday-Saturday series. Dr. Charles Munch, music director, conducted his own transcription of the Bach Chorale Prelude and Chorale, "The Old Year Is Past"; the Seventh Symphony of Beethoven, and Rachmaninoff's Piano Concerto No. 3, in D minor, with Byron Janis as soloist.

By CYRUS DURGIN

This chronicle of yesterday's Boston Symphony Orchestra concert may prove to be a minority report, in view of the prevailing enthusiasm at Symphony Hall. But as Farragut said at Mobile Bay, in language rather stronger than will appear in this family newspaper, ignore the torpedoes and full speed ahead.

Charles Munch's program was excellent, but somewhat less than that were the conducting and performance of two thirds of it. The Bach Chorale Prelude and Chorale, appropriate to the season, went beautifully. With Bach, Dr. Munch is always tender, dignified and loving, and impeccable in style. What is more, the conductor's own transcription of the music, which he so fittingly has played every year since 1952, is a model of musicianly character.

Rachmaninoff's Third Piano Concerto is a superbly effective if by no means a great piece of music. It is well made, it "sings," it appeals to the heart. (The composer is not at all to blame that somewhere in recent musical evolution, a bar-sinister descent occurred whereby Rachmaninoff's piano-and-orchestra style became a no doubt unwilling grandfather of such reprehensible characters as the Cornish rhapsodies and the Warsaw concertos.)

Byron Janis is a highly gifted pianist, whose playing proves him an artist of the keyboard. He makes honest and serious music, and in no way pounds, rumbles or exhibits eccentricities. Dr. Munch provided a painstaking and sympathetic accompaniment. Yet as I heard it, the performance never quite got off the ground

until the coda of the finale. The orchestral playing was very good that of the soloist without blemish. But the excitement, the electrifying vitality remembered from Rachmaninoff's own performance and that of Horowitz, was missing

Audience Pleased

Nonetheless, the audience was solidly with Janis and all hands. They applauded rapturously, brought back the soloist four times. They cheered and cheered again. They had been greatly pleased, which always is a matter for rejoicing.

There were some cheers, also, when those final, incisive chords had ended the Beethoven Seventh. This puzzled me, for Dr. Munch's reading of that finale, and of the first movement of the Symphony were just about the worst in memory. Everything in those movements went too fast, the texture was coarse, the tone dry and strident.

Exciting? To be sure, but the excitement that comes of nervous observation of a difficult feat, an excitement superficial and upsetting. The finale is marked allegro con brio, not presto or even super-sonic. The hard-pressed orchestra, which navigated marvelously under the circumstances, must have been exhausted. The first movement fared no better, from the start. The opening chords of quarter notes in what should have been fairly slow tempo are supposed to be forte. They were very loud, too short, harsh and poorly intoned. The allegretto went much better, and the tricky matter of the right tempo here was solved. The scherzo, too, was better.

Next week Pierre Monteux will begin a fortnight as guest conductor. His first program, of Russian music, will bring the "Classical" Symphony of Prokofiev, Stravinsky's "Petrouchka" and the F minor Symphony, No. 4, by Tchaikovsky.

By RUDOLPH ELIE

Since his last appearance here some eight years ago as a 20-year-old pianist, Byron Janis has undergone an electrifying development.

He appeared as soloist in Rachmaninoff's Third Concerto yesterday afternoon and displayed a mastery of his instrument, his music and in fact himself, that clearly indicates that he is well on his way to becoming one of our very finest young American pianists.

Back in 1949 when he made his debut here in the Rachmaninoff Second I ring, a little to my dismay at my candor, that I said his performance was a little pallid and that he "seldom rose above the timber line." Fortunately enough I added that he seemed to have real promise, and that promise has certainly now been fulfilled. His performance of this work ranks with that of Horowitz and, in fact, recalls in some measure the composer's own conception of it in the rhapsodic sweep, the passion and the tumult and yet always the musicality of his playing.

It is this musicality that is most impressive in Mr. Janis' style: his technique is formidable to begin with—as indeed it has to be to attempt this most difficult of all the romantic concertos—but there are any number of pianists who can subdue its difficulties. But what emerges here is a singularly felicitous ear for the musical line. It turned up again and again in the soft, melting moments for piano alone: here the pianist's great feeling for lyricism, for sustained phrasing never smeared by over-peddaling or marred by over-sentimentality, was beautifully in evidence all the way through.

Mattered Little

In the big and often wild tut-tis with piano and orchestra in full cry he was always dominating without ever seeming to pound (for his power is fully under control), and he executed

the virtual thesaurus of keyboard complexities this work provides with what seemed to be just enough effort to add to the excitement. I thought I detected a few moments of his being at rhythmic odds with the orchestra (always the critic!), but it couldn't have mattered less. This was a big conception executed by pianist and orchestra

alike on the biggest scale and, in my view, a few ups and downs always add to the illusion of recreative force in being.

Needless to say this 28-year-old young man, as modest in appearance as he is handsome, arose from the piano to find himself the subject of an ovation consisting of bravos, stamping of the feet and applause. It was shared by Mr. Munch, who is remarkable for being able to let his soloist speak for himself yet maintain the intricate give-and-take that is the fascination of the concerto with the highest authority.

For his part, Mr. Munch's moment came in his exceedingly appropriate and very beautiful transcription for orchestra of Bach's Chorale Prelude and Chorale on "The Old Year Is Past," but most especially in the Beethoven Seventh. It was an exciting and a vital performance, but one in which the conservative might make a good many reservations. Not being a conservative, I won't make them, but if I were to do so they'd mostly have to do with excessive speeds and a rather over-done dynamism in all the fast movements. But the strength in Beethoven is that while there are a thousand wrong ways to play him, there is no one true way. And it may certainly be said that the effect produced a prolonged round of applause for the conductor, who gives more of himself on these occasions than anyone has the right to expect. In any case, this all added up to another high point in the season.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN - FIFTY-EIGHT

Eleventh Program

FRIDAY AFTERNOON, JANUARY 3, at 2:15 o'clock

SATURDAY EVENING, JANUARY 4, at 8:30 o'clock

PIERRE MONTEUX, *Guest Conductor*

PROKOFIEFF "Classical" Symphony, *Op. 25*

- I. Allegro
- II. Larghetto
- III. Gavotte
- IV. Finale

STRAVINSKY "Petrouchka," A Burlesque in Four Scenes

- People's Fair at Shrovetide
- At Petrouchka's
- At the Moor's
- People's Fair at Shrovetide (towards evening)

Piano Solo: BERNARD ZIGHERA

INTERMISSION

TCHAIKOVSKY Symphony No. 4, in F minor, *Op. 36*

- I. Andante sostenuto; Moderato con anima in movimento di Valse
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato; Allegro
- IV. Finale: Allegro con fuoco

PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka*, *Le Sacre du Printemps*, and *Le Rossignol*; Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-1924. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he retired in 1952. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Dr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953, and the European tour of 1956. He has conducted notable performances as guest of the Metropolitan Opera Company.

CHARLES MUNCH TO CONDUCT IN ISRAEL

Charles Munch left for Paris immediately following the tenth pair of Friday afternoon and Saturday evening concerts last week. He will spend the New Year's holiday with his family in Paris and, later in January, will accept an invitation of long standing to conduct the Israel Philharmonic Orchestra, performing in its new home, the Frederick R. Mann Auditorium in Tel Aviv, as well as in Jerusalem and Haifa. Included on Dr. Munch's Israel programs will be "Medea's Meditation and Dance of Vengeance" by the American composer, Samuel Barber.

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THE BOSTON SYMPHONY ORCHESTRA presented in Symphony Hall yesterday afternoon, and will repeat tonight, the 11th program of the Friday-Saturday series. Pierre Monteux, as guest, conducted Prokofiev's "Classical" Symphony, the complete "Petrouchka" of Stravinsky (Bernard Zighera, piano solo), and Tchaikovsky's Symphony No. 4, in F minor.

By CYRUS DURGIN

Pierre Monteux returned again as guest conductor of the Boston Symphony Orchestra, yesterday afternoon. Upon his first entrance he received the acclaim due a distinguished musician and that extra warmth which indicated welcome to an old friend. At the end, there were cheers and much applause for a truly exciting performance of Tchaikovsky's F Minor Symphony.

In advance, the program of familiar Russian music promised an afternoon of thorough pleasure. As matters turned out, this was a concert of notable character, which found both Monteux and the Orchestra in their finest form. The single element which characterized the playing of each piece was a clarity so pronounced that it had the penetration of an X-ray. You heard everything that was going on from start to finish.

Just as Monteux never indulges in violent gestures, so he never goes to any extremes of interpretive emotion. His mostly quiet beat of the right hand—simple and on the meter—and the equally quiet giving of cues and plain communication of shadings, with his left hand, are all that are necessary.

This was enough, yesterday, to kindle the Boston Symphony musicians. They not only played exceedingly well for him, they played with much fire as well. The result was an unusual account of Tchaikovsky's Fourth Symphony, one proportioned and mellow and very clear, but with excitements from the first statement of the brass.

Monteux's tempi with Tchaikovsky were interesting, especially the finale, which went fast enough but never at a speed to make confusion out of the string and woodwind scale passages, or to endanger the accuracy of intonation. Up to a point, tempo is a personal matter—some conductors have "fast temperaments," others less so. Monteux usually finds a reasonable mean—though you could have asked a little more speed—just a trifle—in the middle of the

first movement, and rather less during all of the second. Otherwise that reasonable mean was excellent. *Monte 1/4/58*

'Petrouchka' Splendid

There was much pleasure in hearing the whole of Stravinsky's "Petrouchka"—something not ventured at these concerts since Leonard gave it complete nearly 10 years ago. The same combination of vigor, clarity and mellow authority of interpretation accounted for a splendid reading of the ballet score. Too often, "Petrouchka" seems to invite tense, forced performance. There is much more to be gained both of continuity and abundant richness of detail, in the way Monteux deals with this involved and brightly-colored music.

The "Classical" Symphony, too, was distinctively done. Some conductors like to slick over the piquantly dissonant surface of the Symphony until they are satisfied they are obtaining a high pseudo-18th Century polish. Koussevitzky used to do that, but he also added a peculiar brilliance (gained mostly from fast tempo, I think) that gave life to the gloss. Monteux plays it straight, the texture is not over-refined, the speed not extreme, and the "Classical" comes out much more like Prokofiev.

Next week Mr. Monteux will present Beethoven's Grosse Fuge in the massed strings version by Weingartner; excerpts from "The Martyrdom of St. Sebastian," by Debussy; Strauss' "Death and Transfiguration" and the Brahms Violin Concerto. In the last-named, Soviet violinist Leonid Kogan will make his American debut.

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Symphony Concert

The Boston Symphony orchestra, Pierre Monteux conducting, gave the 11th program of the 77th season in Symphony Hall yesterday afternoon. The program: Classical Symphony Op. 25, Prokofiev; "Petrouchka", Stravinsky; Symphony No. 4 in F minor, Op. 36, Tchaikovsky.

By RUDOLPH ELIE

One of the abiding wonders of the world is certainly the man who yesterday gave us one of the finest concerts of the season.

He was Pierre Monteux who, in his 83rd year, is more robust physically, more alert mentally, and more advanced artistically than ever before. He led the orchestra yesterday with his usual technical authority, giving his attention to the smallest details of unity, balance, and overall texture, but he added a new dimension in a sense of spaciousness. It was particularly in evidence in the slow movement of the Tchaikovsky, but always too, in Prokofiev's Classical Symphony, which he took at a genial tempo throughout, never rushing it or obscuring the marvelous instrumental effects that abound in this work.

The high point in this concert, for me at any rate, was the performance of the original score of Stravinsky's "Petrouchka." It was done here ten years ago by Leonard Bernstein, but the usual practise here has always been to do the reduced version for a slightly smaller orchestra. That version, interestingly enough, was made by the composer some years after the original in order to file it in this country for western copy-right protection.

He would doubtless prefer to have the second version done, for no performance royalty goes with the playing of this one, but the full version is a great deal more interesting. It is, in fact, a perfect masterpiece, a thing so fascinating and so witty it staggers the imagination.

The outstanding quality, aside from the striking and often beautiful melodic devices, is the instrumental ingenuity combined with the great rhythmic variety. It was this rhythmic emphasis

that gave the work its tremendous influence in the world of the ballet, for it destroyed for all time the notion that regular rhythms and rhythmic patterns were essential to the dance. With "Petrouchka," the modern ballet theater might well be said to have begun: it has certainly never been quite the same since.

Yet there is more than mere ingenuity and wit in this superb score, which originated in the composer's mind first of all as a fantastic burlesque for piano and orchestra (it was Diaghilev who persuaded Stravinsky to expand it as the theme of a ballet). There is, in addition to the obvious humor and vivid imagery, a deep sense of pity and of compassion for the tormented puppet. There is a sense, as someone has said, of compassion for all unshapely and broken and frustrate things. This is not to say the score ever touches sentimentality or romantic grief, but its wonderful exuberance by no means conceals the tenderness with which the composer views his pathetic figure.

The performance yesterday was never forced yet it was always kaleidesopic. Mr. Monteux, who after all conducted the world premiere of this ballet in 1911, (as he did also "The Rite of Spring"), most certainly knows it better than any living musician and his way with it is an exactitude that entirely liberates the musicians from the anxieties of missing the beat.

With Monteux they know where they are every second; there is not a wasted motion nor a misleading one, and it all adds up to a performance that, if not notable for great incandescence, is notable for its clarity and, most of all, its enormous authority.

And if all this were not enough, Mr. Monteux, still without grey hair in his coal black mane, came back after the interval to do the same for Tchaikovsky, doing it with more pace than ever. So it was that an old man with an old program came up with a concert as new as this morning; an astonishing feat from any point of view.

By Harold Rogers

He is always a welcome sight, wending his way on stage through a forest of musicians, treading with measured pace to the podium, which, especially for him, is equipped with an extra step.

It was the San Franciscans, so far as I know, who first began to refer to Mr. Monteux affectionately as "Papa Pierre." It was simply their way of telling him how much they loved him during all those 17 years he conducted their orchestra.

We all know that he was once the regular conductor of our orchestra—the Boston Symphony—and that after a hiatus of 25 years he has been a very regular visitor at Symphony Hall. Two years ago here, in celebration of his 80th birthday, he conducted one of the best concerts of his career.

Of course he doesn't belong to Boston any more than he does to San Francisco—he belongs to the world. But we have just as much right as anyone to respond to his fatherly love for everything—his listeners, his musicians, and especially the music.

Well, Mr. Monteux is back with us for another series of concerts during Dr. Munch's midwinter vacation, and yesterday afternoon he led off with a Russian program—Prokofiev's Classical Symphony, Stravinsky's "Petrouchka" Ballet (in its complete version), and Tchaikovsky's Fourth Symphony. He will repeat this program tonight and Sunday afternoon. On Tuesday evening it will be the same except for the Tchaikovsky, with a switch from the Fourth to the Fifth.

Conducting, as usual, with a minimum of effort, his baton clicking off the bars with a clear beat, he launched into the ever-refreshing graces of the Prokofiev symphony. Perhaps the Larghetto was a little too slow—

it was more of a largo, and it did drag a bit—but the Gavotte was done in a striking courtly manner, and the Finale drew him ever onward to its sparkling conclusion.

Now that the Boston Symphony is gaining a reputation for being able to play anything faster than other orchestras, perhaps this ability is found intriguing by its guest conductors who have never been able to let themselves go for a field day of speed.

Whatever the cause, Mr. Monteux took the Finale of the Tchaikovsky at a lightning pace; and it was no surprise to find that he brought down the house. Perhaps he sought the easy effect; and if so, one can hardly do else with Tchaikovsky. Not all of us may find ourselves in an emotional dither over Tchaikovsky—as we did in our teens—but we can compensate by observing his ingenuity in setting the stage, so to speak, for either a brilliant entrance or a brilliant exit.

The truly dazzling combination of the afternoon, however, was Monteux plus Stravinsky. In "Petrouchka" we have one of the composer's ideal scores—constant interest, thematically and rhythmically, a profusion of

colors, inventiveness, and vigor of youth. It was good to hear the entire score again, rather than the shorter suite; and Papa Pierre took a fatherly concern with the bittersweet plight of poor Petrouchka.

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Twelfth Program

FRIDAY AFTERNOON, JANUARY 10, at 2:15 o'clock

SATURDAY EVENING, JANUARY 11, at 8:30 o'clock

PIERRE MONTEUX, *Guest Conductor*

BEETHOVEN "Grosse Fuge," *Op. 133*, for String Quartet
(Edited for String Orchestra by Weingartner)

DEBUSSY Excerpts from "Le Martyre de Saint Sébastien"
(Mystery Play by Gabriele d'Annunzio)

- I. Prelude: The Court of the Lilies
- II. Dance of Ecstasy and Finale from Act I

STRAUSS "Tod und Verklärung," Tone Poem, *Op. 24*

INTERMISSION

BRAHMS Violin Concerto in D major, *Op. 77*

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace

SOLOIST
LEONID KOGAN

LEONID KOGAN

The appearances of Leonid Kogan with the Boston Symphony Orchestra are the first in America of the Soviet violinist. He has had an extensive concert career in Russia since 1948 and has likewise played in countries of Western Europe, in South America and Canada. Following his debut in Boston he will make his first New York appearance with this Orchestra in Carnegie Hall on

January 18. He will later perform with the New York Philharmonic Society, the concert to be followed by recitals in a tour of American cities.

The magazine *USSR* published an account of his life in its fifteenth issue, from which the following is quoted:

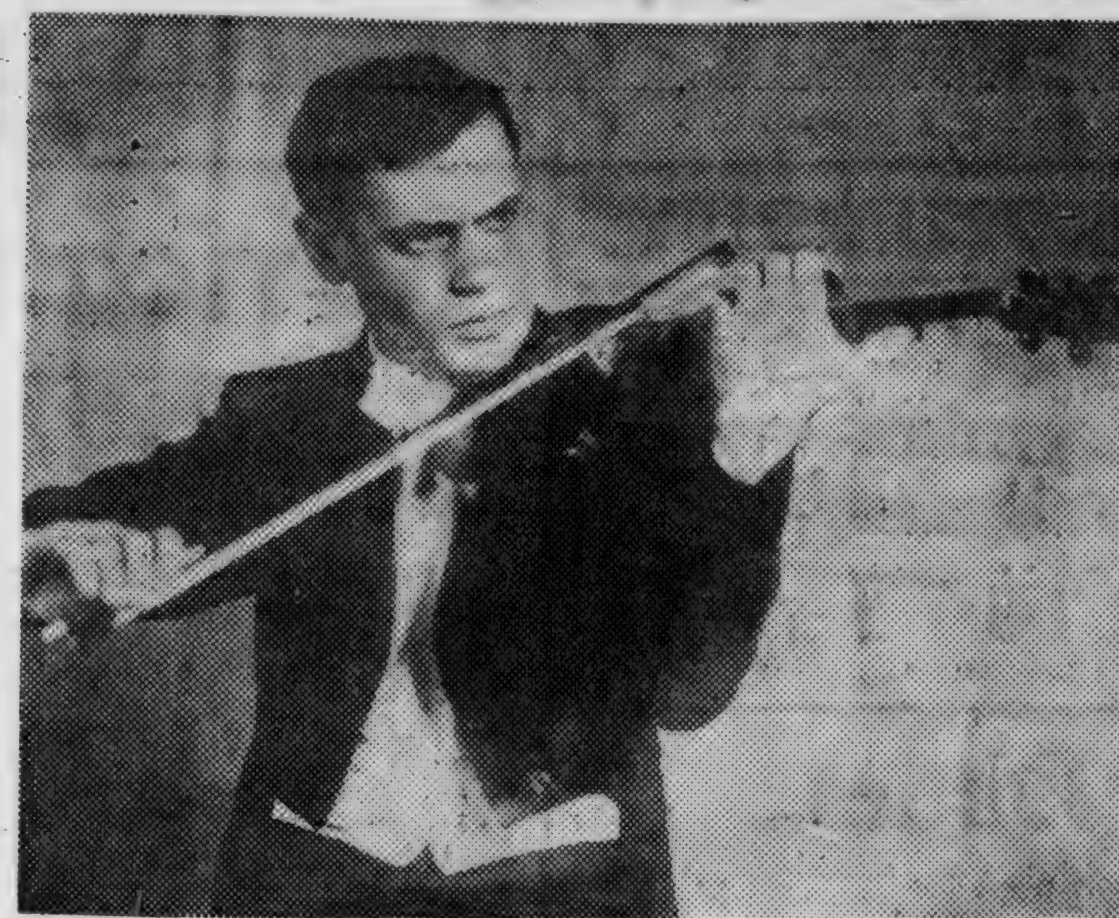
"Some twenty years ago the famed French musician Jacques Thibaud heard the young violinist play in Moscow. He was struck by the rich talent of the twelve-year-old boy and predicted a great future for him. In 1951, Thibaud, pleased at his foresight, was a member of the jury that awarded Kogan first prize at the Brussels Music Festival.

"Leonid Kogan was born in the Ukrainian city of Dniepropetrovsk in 1924. His father, a photographer by trade and a music lover by inclination, began to teach the boy to play the violin when he was seven. Three years later he moved the family to Moscow so that Leonid could have the best teachers available. The boy studied with a specially talented children's group at the Moscow Conservatory.

"He was graduated from the Conservatory in 1948 and was given the post of assistant to his teacher, Professor Abram Yampolsky, and then taught his own classes. He still combines his teaching with extensive concert work both in the Soviet Union and abroad. He has played in England, Austria, Belgium, Italy, France, China, Argentina, Uruguay, Chile and Canada.

"In addition to his solo work, Kogan forms a trio for chamber music with Emil Gilels and Mstislav Rostropovich, cellist. With his wife Yelizaveta, a sister of Gilels and a gifted violinist herself, he plays suites for two violins. Their interpretation of Bach's concerto for two violins is particularly well liked by Soviet audiences. . . .

"The programs of his American concerts will include Prokofiev's Sonata for Violin and Piano, Bach's Violin Sonata in C Major, Ernest Bloch's Baal Shem, Sarasate's Caprice Basque as well as Mozart's and Brahms' concertos. He will be soloist with the Boston Symphony Orchestra."



LEONID KOGAN, Russian violinist, will make his United States debut with the Boston Symphony Orchestra under the direction of Pierre Monteux on Friday afternoon and Sunday evening at Symphony Hall.

Photo, Jan. 9, 1958

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Photo Jan 9, 1958

BOSTON SYMPHONY ORCHESTRA

Violinist Kogan in U.S. Debut

globe, Jan 10, 1958
THE BOSTON SYMPHONY ORCHESTRA played yesterday afternoon at Symphony Hall, and will repeat tonight, the 12th program of the Friday-Saturday series. Pierre Monteux, as guest, conducted Beethoven's Grosse Fugue, Op. 133, in the arrangement for string orchestra by Weingartner; Excerpts from "The Martyrdom of St. Sebastian," by Debussy; Strauss' "Death and Transfiguration," and the Brahms Violin Concerto. In the last-named, Soviet violinist Leonid Kogan made his first appearance in the United States.

By CYRUS DURGIN

Leonid Kogan, the 33-year-old Soviet violinist, is a master of his instrument and a musician of genuine stature. He surely will take his place in the comparatively small but exalted group of violinists who are truly great artists. He made his first appearance in the United States, yesterday afternoon, as soloist with the Boston Symphony, in the D major Concerto of Brahms. This debut, I believe, will prove to have been historic.

Kogan is utterly unlike the conventional notion of a young virtuoso. If all his playing is like that of yesterday, he is not, fundamentally, exciting. He indulges no mannerisms, no fiddler's tricks. He has no stage personality in the sense of extraneous charm. By the same token, nothing comes between him and music. His performance of Brahms was some of the purest, simplest and masterful music-making I have heard in more than a quarter-century as a chronicler of the tonal art.

His technic is so well-grounded that it hardly needs to be mentioned, but it should be set down for the record that his bowing is extremely poised and graceful, his intonation remarkably exact, his phrasing determined entirely by the context of the passage at hand and the style of the composer. His playing is amazingly neat.

From a 1707 Stradivarius he produces a tone large and carrying, but not at all forced, a tone round and full and luminous, never edgy, never thin. His range of dynamic shadings is exceptional, and it goes down to a superfine pianissimo.

In his devotion to the music alone, Kogan makes no attempt to impress an audience (seemingly he is oblivious to it); all the effects are entirely musical. Hence yesterday's performance of Brahms' monumental work was a masterpiece of lyrical simplicity, singing resonance and direct communication. The Orchestra, playing superbly, and conducted with loving devotion but without score, by Mr. Monteux, had a large share in the total result. The ovation that followed was peculiar in that it began slowly, but swelled to applause and cheers, and it was long-sustained.

Leonid Kogan evidently is an artist with a mellow mastery and an authority beyond his age. He should be invited back. He should also be engaged, if that is feasible, for a solo concert in Boston.

Monteux Splendid

Nearly everyone I spoke with yesterday, and many whose conversation I merely happened to overhear, dwelled upon the splendid conducting of Pierre Monteux. He has given us two of the finest weeks of this season. His conducting has been a model of technical polish and intense but undistorted expression.

"Death and Transfiguration," yesterday, was an example. To the eye there was no more than Monteux's usual quiet work with the baton, but out of the orchestra welled a huge eloquence. Always there was the feeling that there could have been more of power had it been desired. It was good to hear Strauss, too, for that composer has been neglected of late.

Beethoven's Grosse Fuge somehow seemed less electrifying with full string orchestra than it does when performed by the string quartet for which originally it was written. Increasing of mass does not always increase strength. The Debussy excerpts were pleasant and well-done, but, divorced from the remainder of the work, made less impression. I think, than they do when the whole is presented.

VIOLINIST FROM U.S.S.R.

Leonid Kogan Here as Soloist With Symphony, in U.S. Debut

globe, Jan 10, 1958
By CYRUS DURGIN

Today is large in the career of Leonid Kogan, violinist from Moscow. This afternoon at Symphony Hall, with guest conductor Pierre Monteux and the Boston Symphony Orchestra, Kogan will make his United States debut as soloist in the Brahms D major Concerto. Kogan, who is 33, dark, of a solid but not stocky build, had his first rehearsal yesterday afternoon, and then faced a barrage of questions from the press. Since he speaks Russian and French, but no English, communication was effected through a fellow Soviet from the Ministry of Culture, Vsevolod Parkhitko, who is along in the triple capacity of interpreter, news correspondent and photographer.

The results of this interview gave me the impression that while the language barrier had some holes poked in it, the barrier was not leveled. Some questions, such as "Can you give a concert in Moscow as a private enterprise, and keep the proceeds?" seemed not to be quite understood. Whether this was the result of non-comprehension or of Soviet propaganda policy—subdivision of evasion—was not apparent. At first the answer seemed to be yes, then maybe, then, finally, No. All concerts, it appears, are under auspices of the Soviet State.

"How many concerts would be given in Moscow in the course of an average week?" met the same difficulty. The eventual residue of reply was "three or four concerts a day." How many days of how many weeks was not specified.

Will Spend Money Here

Kogan's personal impressions of music and this country were readily explained. He loves everything good in music. His first impression of this country, in terms

of New York, was the enormous number of automobiles. He, himself, owns a French Ford, in Russia.

Through Parkhitko, Kogan did say that the money he will earn from his American tour he may keep, that he will not take it home to bank, but will spend it over here. He doesn't quite know on what, at this moment.

The Russian composer, who is not established in popularity, evidently has the same difficulty in getting performed that he has elsewhere, though a certain amount of new native music is combined with the classics at Russian concerts. The Moscow public, it appears, is more demonstrative than the Leningraders, who are conservative, less demonstrative, and I gathered, more substantial in their tastes. (Like Boston in relation to New York, you might say.)

Kogan added that when the Boston Symphony concerts in Russia in 1956 were announced, they were sold out in one day.

He will be heard this afternoon upon a Stradivarius violin of 1707, which has no further characterizing name. The instrument belongs to the great Soviet State collection.

The musician was born in the Ukraine, Dnieperpetrovsk on the Dnieper River, Nov. 14, 1924. When he was 10, his parents moved to Moscow so he could enter the Conservatory. He studied with Abraham Yampolsky, later with David Oistrakh, made his debut at 16; first appeared outside Russia in Prague when he was 22, and won the Concours Ysaye first prize at Brussels in 1951. He is married to a violinist, the sister of Soviet pianist Emil Gilels. With Gilels and cellist Mstislav Rostropovich, Kogan plays trio music.

In case it is of interest, he has not yet sampled American vodka.



RUSSIAN VIOLINIST Leonid Kogan, right, who will make his U. S. debut with the Boston Symphony tonight, rehearses with the orchestra under direction of Pierre Monteux. *Globe, Jan. 10, 1953*

(Boston Globe-United Press Telephoto)

Symphony Concert

The Boston Symphony Orchestra, Pierre Monteux conducting, gave the 12th program of the 77th season in Symphony Hall yesterday afternoon. The soloist was Leonid Kogan, violinist. The program:

Grosse Fugue, Op. 133. Beethoven-Weingartner
Excerpts from "The Martyrdom of St. Sebastian" Debussy
Death and Transfiguration, Op. 24. Strauss
Concerto in D major, Op. 77. Brahms

By RUDOLPH ELIE

Another brilliant new Russian artist is among us, and it is a cause for rejoicing. He is Leonid Kogan, a trim, slim young man of 33 no taller than five feet, but of towering height in artistic and musical stature.

He made his debut in America yesterday afternoon as the violin soloist in the thrice familiar D major concerto of Brahms, but in his hands it took on a new luster in the musical concept that shone through every bar of the work. We are used, I think, to a more vigorous approach, a way that provides its own measure of excitement, but Mr. Kogan, though capable of powerful utterance when he wants to, sees this concerto as an essentially lyrical inspiration.

Slow Movement

So it was he made the slow movement a cantilena displaying an opulence of tone that, combined with the extraordinarily fluent legato of his bowing, soared into a higher—and certainly more solacing—Empyrean than his scientific comrades have achieved with their sputniks. Yet he also commands the grand style and can unleash a temperament that while never fiery (at least on this occasion), is highly charged and most persuasive.

There is some reason to believe that the violinist was exceedingly nervous on this occasion. He fidgeted with his bow and his tuning rather more than one might expect of so experienced an artist during the long introductory tutti, and it took him a few bars to settle down to the work ahead.

Also, occasional minor international matters intruded, but these were, I am fully confident, the result of the severe emotional strain any artist, performing for the first time in a foreign land (especially a Russian in America or vice versa) would normally undergo. In any case, something tells me Mr. Kogan can play a great deal better than he did yesterday, though this is not to say that he was anything less than a supremely great violinist, and an enormous credit to the culture that produced and nurtured him.

Technically, Mr. Kogan's style trends more in the direction of Heifetz' than anyone else who comes to mind. His clarity on the strings is particularly remarkable in the clean lines, the finely modeled and chiselled phrases. Every note is heard: the violinist never smears or smudges the passage work. While his tone on the low string is radiant, it never intrudes the gypsy, but his tone, from string to string is particularly even.

Despite the fleetness and security of his left hand on the fingerboard, his bow arm is most remarkable. He draws his tones effortlessly and with infinite grace:

one hardly ever notices the change of the bow, as witness the long trill in the slow movement where the up bow replaced the down without the slightest degree of interruption. To be sure, everybody else can do the same thing, but when Mr. Kogan does it is somehow special.

Poetry and Rhythm

With all this, the young violinist is interesting to watch. His movements are sparing: he makes no effort to add color to his playing by posturing or swaying, yet conveys the poetry and the rhythm of the music visually without ever distracting from it.



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Slow Movement

So it was he made the slow movement a cantilena displaying an abundance of tone that, combined with the extraordinarily fluent legato of his bowing, soared into a higher—and certainly more sublime—Empyrean than his scientific comrades have achieved with their spoutniks. Yet he also commands the grand style and can unleash a temperament that while never fiery (at least on this occasion), is highly charged and most persuasive.

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Also, occasional minor international matters intruded, but these were, I am fully confident, the result of the severe emotional strain any artist, performing for the first time in a foreign land (especially a Russian in America or vice versa) would normally undergo. In any case, something tells me Mr. Kogan can play a great deal better than he did yesterday, though this is not to say that he was anything less than a supremely great violinist, and an enormous credit to the culture that produced and nurtured him.

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Poetry and Rhythm

With all this, the young violinist is interesting to watch. His movements are smooth. He makes no effort to add color in his playing by performing in a way, yet, however, the poetry and the rhythm of the music, without even distracting from it.

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All in all, it may be said that Leonid Kogan stands among the very finest violinists of the day and it is certainly to be hoped that he will be, from now on, a regular visitor to our country and our city.

The violinist, who encountered a rather unusual display of applause between movements, was greeted at the end with four recalls, all to the sound of applause, bravoos and stamping on the floor. To each, he modestly insisted on the presence of Pierre Monteux, who conducted the work superbly without a score.

All that needs to be added at this point, it would seem, is that Beethoven's Great Fugue is certainly great but not very effective; that the excerpts from Debussy's "Martyrdom of St. Sebastian" don't get very far due to their special atmosphere, and that Strauss' "Death and Transfiguration," though it is beginning to sound a little old fashioned, always makes its way.

So with this program, Pierre Monteux departs for another year. He will doubtless be back next season, and will probably, at 84, provide us with more miracles. The orchestra is out of town next week returning on the 24th with Robert Shaw as guest conductor in works of Haydn, Hovhaness, Schubert and Hindemith.

By Harold Rogers

After Leonid Kogan finished playing the Brahms Violin Concerto—in his United States debut—the applause was at first warm, then grew in enthusiasm until the air rang with bravoos and the floor resounded with stamping. Meanwhile Mr. Kogan

was returning to the stage three or four times to take his bows and to throw some of the glory in the direction of Pierre Monteux, the Boston Symphony's guest conductor this week.

If the bravoos did not at once ring out yesterday afternoon, it may have been that a slight doubt remained in the minds of many as to whether Mr. Kogan is truly a superlative artist or merely a superb one. We know, of course, that the Soviet Union would send only its best artists on tour. We have already been moved by the purity of David Oistrakh's playing, and we have been dazzled by the technicianship of Emil Gilels.

Perhaps it has not been easy for Mr. Kogan to follow in the wake of his brilliant colleagues—not that he is a lesser artist, nothing of the kind. But the American public is beginning to have expectations that would be difficult for any musician to equal.

Mr. Kogan can easily hold his own in the most august company. He is truly an extraordinary violinist, playing completely without mannerisms. He is short, probably not much taller than Mr. Monteux. He plants his feet a little apart, tucks his Stradivarius under his chin, and the most difficult passages pour forth with deceptive ease. His tone is fiery—more so than Oistrakh's—though perhaps in certain technical passages his pitch may be just a micron off.

This minor measure of fallibility adds immeasurably to the humanity of his playing. He is

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just a shade down the hill from Olympus where he is permitted to lean a little more on his bow, dig in a little more in the tone, feel a little more intensely, let his heart sing.

The results in the Brahms were vibrant, with a wide variety in the shading of his tone. His playing was not electrifying. It was better than that—it was filled with the rare kind of beauty that is deeply satisfying.

Mr. Monteux opened the concert with the "Grosse Fugue" from Beethoven's Opus 133, as edited for string orchestra by Weingartner. It proved to be too ponderous; it is difficult enough in its original version for string quartet. The two excerpts from Debussy's "Le Martyre of Saint Sebastien" were played with the special loving touch that Mr. Monteux reserves for French composers; and we were stirred by his reading of Strauss's "Tod und Verklärung" as we have been by other readings in the past.



RETURNING "PLEASURE" — Russian violinist Leonid Kogan, left, with interpreter Vsevolod Parkhitko at Symphony Hall. Kogan said he made his U. S. debut here because of orchestra's Russian tour.

Soviet Violinist Returns Symphony Visit

Herald

By FRED BRADY Jan. 10, 1958

Russian violinist Leonid Kogan rehearsed with the Boston Symphony Orchestra yesterday—on a Soviet-owned Stradivarius—and later said he was making his debut with the Boston Symphony as his way of returning the "great pleasure" of their visit to Russia.

Short, slight, and quick to smile, the 33-year-old teacher at the Moscow Conservatory shrugged and smiled in a news conference when reporters mentioned rumors that he would be carefully guarded and his personal freedom restricted—by Soviet order—during his American tour.

Kogan said that the Soviet Un-

ion had agreed to the concert tour program outlined by New York impresario S. Hurok and "we agreed to that plan and we travel according to that plan."

AGREED TO PLAN

Since he landed in New York three days ago, has anything surprised him about America?

Kogan beamed and said: "The number of cars. Soon will come the time when you walk more quicker than by car."

Does he think that music could be a major bond between the American and Russian peoples?

"By all means," the maestro said. "Not only music but all art. The more we are acquainted to each other the better. The visit of the Boston Symphony to Russia and mutual exhibitions—everything will help the people in the United States and the Soviet. They will have the opportunity to know the culture of each other."

Kogan makes his American debut today at Symphony in the Brahms concerto. Yesterday afternoon at two o'clock he was on-stage with the orchestra and the famed 83-year-old conductor, Pierre Monteux. Monteux was in his celebrated rehearsal jacket

with the red stripe across the shoulders and the rehearsal curtain was hung.

Kogan is a stern-visaged young man with heavy black brows. His mouth is set and he frowns frequently when he plays. But the music didn't come out frowning and at the end of the second movement of the Brahms the Symphony players rewarded him with shouts of bravo.

Monitor - Jan. 6, 1958
Kogan Symphony Soloist

Leonid Kogan, Soviet violinist, will make his first concert appearances in this country with the Boston Symphony Orchestra under the direction of Pierre Monteux Friday afternoon, Jan. 10, at 2:15, and Saturday evening, Jan. 11, at 8:30. Mr. Kogan—known in this country only through recordings, although he has performed extensively in Western Europe, South America, and Canada—will be soloist in the Brahms Violin Concerto.

In the first half of the concert Mr. Monteux will conduct Beethoven's Grosse Fuge, Op. 133, for String Quartet in an edition for String Orchestra by Weingartner; excerpts from Debussy's "Martyrdom of St. Se-

bastian" (Prelude; The Court of the Lilies; Dance of Ecstasy, and Finale from Act I); and the tone poem, "Death and Transfiguration," by Richard Strauss.

Mr. Kogan was born in the Ukrainian city of Dnieperpetrovsk on the Dnieper River in 1924. When he was 10 his parents moved to Moscow so that he could have further opportunities for study at the Moscow Conservatory where he studied in a class for talented children under the guidance of Abraham Yampolsky. He studied also under David Oistrakh.

Mr. Kogan made his official debut at 16, and thereafter he studied and concertized in the Soviet Union, giving his first concert outside Russia in Prague at 22. In 1948 he graduated from the Moscow Conservatory and has since combined his teaching there with an extensive concert career, both in the Soviet Union and abroad, playing in England, Austria, Belgium, Italy, Greece, France, China, South America and Canada.

In 1951 he won the first prize at the Concours Ysaye in Brussels, sponsored by Queen Elizabeth of the Belgians. Jacques Thibaud, who had heard Mr. Kogan play in Moscow 15 years before and had predicted his success, was one of the judges.

In addition to his solo work, Mr. Kogan forms part of a chamber music trio with Emil Gilels, pianist, and Mstislav Rostropovich, cellist. He also plays works for two violins with his wife, Elizabeth, sister of Gilels.



Gordon N. Converse, Staff Photographer

Pierre Monteux, guest conductor of the Boston Symphony, and Leonid Kogan, Soviet

violinist, at rehearsal in Symphony Hall for Mr. Kogan's United States debut this weekend.

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Jordon N. Converse, Staff Photographer

Pierre Monteux, guest conductor of the Boston Symphony, and Leonid Kogan, Soviet violinist, at rehearsal in Symphony Hall for Mr. Kogan's United States debut this weekend.

Noted Soviet Violinist To Make U.S. Debut Today

By Harold Rogers

When Leonid Kogan was rehearsing yesterday with the Boston Symphony Orchestra, the musicians cheered him as he completed the second movement of the Brahms Violin Concerto. The noted Soviet violinist, who will make his debut in the United States this afternoon in Symphony Hall, accepted the tribute modestly.

Then Pierre Monteux turned and said something to Mr. Kogan that made some of the musicians break out in laughter. Those of us who were observing from the balcony were unable to get in on the joke. Later, however, Mr. Kogan told us that Mr. Monteux had simply said, "Please"—in Russian. He was ready to rehearse the third movement.

Mr. Monteux may have used the only Russian word he knew, but when the third movement began there was the unanimity of communication made possible through the international language that music affords. In his interview afterward Mr. Kogan spoke about this.

"By all means," he said, "music in particular—and all art in general—can be a major bond between the Russian and the American people."

This he told us in Russian with the assistance of his translator, Vsevolod Parkhitko, a 30-year-old Russian who learned to speak very good English in Moscow.

Mr. Kogan heard the Boston Symphony when it visited Moscow in 1956, the performance of which "made a great sensation with the Russian people." By way of returning the compliment, it was decided that Mr. Kogan should make his American debut with the Boston Symphony.

Mr. Kogan plays a 'Stradivarius violin, made in 1707. It is one of the few that bears no nickname, and it belongs to the State collection. He was asked if he planned to buy a violin for himself while he was here.

He answered that "it is as difficult to choose a violin as it is to choose a wife."

It was plain to see, early in the interview, that this 33-year-old virtuoso is genial, unaffected and completely unembarrassed by some of the questions that were put to him. He was asked, for instance, how much money he was paid for an appearance in Russia. He said that he was paid 2,000 rubles (or \$500). This is a question that American newspapermen seldom ask an American artist.

Then he was asked how much he would be paid for a performance here in the United States. He said that he didn't know, that it depended on how many tickets were sold. He was asked if he would be able to take all the money home with him and put it in the bank. He said that he could take all the money home with him, but that he wasn't going to. He was going to spend it all here.

Someone asked him if in Russia he could schedule a recital on his own and keep the proceeds. He said that he could not, that the arrangements were made by the State. He said that the State wanted him to play more concerts than he has at present, because there is such a great demand for concerts throughout the Soviet Union.

Another reporter asked him if he had a philosophy of music (a question that could easily require a few days of discussion).

His answer was simple: "My purpose in music is first to please the audience; then myself."

Mr. Kogan did all of his studying under Abraham Yampolsky. He did not study with David Oistrakh, as has been mistakenly reported.

His personal freedom here in the United States, he explained, is in no way restricted by the Soviet government. He will have to rehearse a great deal, however, and may not be free to do everything he would like to do. He will visit about a dozen cities on this tour, playing concertos by Brahms, Prokofiev, Lalo, and Bach.

Mr. Kogan's wife Elizabeth is accompanying him. They have two children, a boy and a girl, who are not along. When asked about his first impressions of the United States, he answered he was surprised by the number of automobiles. Referring to Boston traffic, he said that "there will come a time when it will be quicker to walk!"

Mr. Kogan was asked what his personal tastes were in music. Again his answer was simple and direct:

"I love everything good in music."

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN-FIFTY-EIGHT

Thirteenth Program

FRIDAY AFTERNOON, JANUARY 24, at 2:15 o'clock

SATURDAY EVENING, JANUARY 25, at 8:30 o'clock

ROBERT SHAW, *Guest Conductor*

HAYDN Symphony in G major, "Oxford," No. 92

- I. Adagio; Allegro spiritoso
- II. Adagio
- III. Menuetto
- IV. Presto

HOVHANESS Mysterious Mountain, *Op.* 132

- I. Andante
 - II. Double Fugue: Moderato, Presto
 - III. Andante con moto
- (First performance in Boston)

INTERMISSION

SCHUBERT Symphony in B minor ("Unfinished")

- I. Allegro moderato
- II. Andante con moto

HINDEMITH Symphonic Metamorphosis of Themes by
Carl Maria von Weber

- I. Allegro
- II. "Turandot": Scherzo
- III. Andantino
- IV. March



Robert Shaw will be guest conductor at the Boston Symphony concerts Friday afternoon and Saturday evening and Tuesday evening, Jan. 28.

DR. MUNCH IN ISRAEL

"Dr. Charles Munch scored a tremendous success," according to an Associated Press report from Tel Aviv, "in the new 3,000-seat concert hall here Wednesday night in conducting the Israel Philharmonic Orchestra's first performance of Samuel Barber's 'Medea's Meditation and Dance of Vengeance.'"

"Other items on Dr. Munch's program were Schumann's Fourth Symphony and *Nocturnes* by Debussy with a women's chorus participating. At the end of the concert there was an enthusiastic ovation. Dr. Munch is in Israel for ten days and will conduct in Tel Aviv, Jerusalem and Haifa."

ROBERT SHAW

Robert Shaw was born in Red Bluff, California, April 30, 1916. He attended Pomona College and studied for a short while for the ministry. He worked his way through college, also conducting its glee club. Engaged in 1938 by Fred Waring to conduct the Waring Glee Club, a radio chorus, he led that group for seven years. He formed in 1941 the Collegiate Chorale, a group of amateur singers in New York City which performed with principal orchestras and toured as well. In 1945 he conducted a chorus for the United States Navy at the Sampson, New York, Naval Training Station. In the next year he was appointed Choral Director at the Juilliard School of Music. Mr. Shaw was co-director in the Choral Department of the Berkshire Music Center at Tanglewood in the season of 1946, 1947 and 1948, also conducting the Festival Chorus in the concerts of 1947 and 1948. In 1948 he organized the Robert Shaw Chorale and Orchestra, a small professional group which toured the United States, and visited Europe and the Middle East under the sponsorship of the State Department. In the last two seasons he has been the Associate Conductor of the Cleveland Orchestra, and in that city prepares the chorus and conducts both choral and instrumental concerts.

In the summers of 1956 and 1957 he has been co-director with Julius Herford of the Anchorage Festival in

Alaska, under the auspices of the University of Alaska, giving concerts in the large high school auditorium and including such works as Mozart's *Requiem*, Bach's *St. John Passion* and Honegger's *King David*. Lectures and classes are given by the performing forces. For four years he has conducted with Mr. Herford a Workshop in Choral Arts in San Diego State College in San Diego, California.

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MYSTERIOUS MOUNTAIN, Op. 132

By ALAN HOVHANESS

Born in Somerville, Massachusetts, March 8, 1911

Composed in 1955, *Mysterious Mountain* had its first performance by the Houston Symphony Orchestra under the direction of Leopold Stokowski on October 31 of that year. It has since been performed by other orchestras.

The score requires 3 flutes, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 5 horns, 3 trumpets, 3 trombones and tuba, timpani, celesta, harp, and strings.

MR. HOVHANESS has commented as follows upon his piece and the significance of its title:

"Mountains are symbols, like pyramids, of man's attempt to know God. In the *Tales of Genji* is mentioned a Taoist fairy story about a divine mountain inhabited by mysterious sages. Mountains are symbolic meeting places between the mundane and spiritual worlds. To some, *Mysterious Mountain* may be the phantom peak, unmeasured, thought to be higher than Everest, as seen from great distances by fliers in Tibet. To some, it may be the solitary mountain, the tower

of strength over a countryside — a Fuui-No-Yama, Ararat, Monadnock, Shasta or Grand Teton.

"The first and last movements are hymn-like and lyrical, using irregular metrical forms. The first subject of the second movement, a double fugue, is developed in a slow vocal style. The rapid second subject is played by the strings, with its own counter subject and with strict four-voice canonic episodes and triple counterpoint episodes. Gradually the long tones of the first subject return, intoned by the horns and trumpets over and under the second subject, leading to a grand climax. In the last movement a chant in 7/4 is played softly by muted horns and trombones. A giant wave in a 13-beat meter rises to a climax and recedes. Divided strings carry a continuation of the 7/4 chant. A middle melody is sung by the oboes and clarinets in a quintuple beat. Muted violins return with the earlier chant, which is gradually given to the full orchestra."



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SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN-FIFTY-EIGHT

Fourteenth Program

FRIDAY AFTERNOON, JANUARY 31, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 1, at 8:30 o'clock

RAVEL....."Ma Mere l'Oye" ("Mother Goose") Children's Pieces

Pavane de la Belle au Bois Dormant

(Pavane of the Sleeping Beauty)

Petit Poucet (Hop o' My Thumb)

Laideronette, Impératrice des Pagodes

(Laideronette, Empress of the Pagodas)

Les Entretiens de la Belle et de la Bête

(Beauty and the Beast converse)

Apothéose: Le Jardin féerique (The Fairy Garden)

IBERT.....Chamber Concertino for Saxophone and Orchestra

Allegro con moto

Larghetto; animato molto

INTERMISSION

TOMASI.....Ballade for Saxophone and Orchestra
(First performance at these concerts)

MENDELSSOHN.....Symphony No. 4 in A major ("Italian"), Op. 90

I. Allegro vivace

II. Andante con moto

III. Con moto moderato

IV. Saltarello: Presto

SOLOIST

MARCEL MULE

MARCEL MULE

Marcel Mule was born in Aube (Orne) in 1901, studied both piano and violin, but in addition he learned to play the saxophone under the instruction of his father, himself a virtuoso. In 1923 he was admitted to the Band of the *Garde Républicaine* as saxophonist. In 1929 he founded, together with colleagues of that organization, the *Quatuor de Saxophones de la Garde* which later became the Saxophone Quartet of Paris. In 1936 he left the Band to devote himself entirely to concerts. He has appeared as soloist and toured with this group in various countries in Europe. In 1942 a class in saxophone was established at the Conservatoire under his direction. His present visit to this country is his first.

Marcel Mule will play with this Orchestra at the Sunday afternoon concert on February 2, the concert in Cambridge on the following Tuesday.

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REPORTS FROM ISRAEL

Charles Munch conducted the Israel Philharmonic Orchestra as guest on January 15th. Reviews from *Haaretz* (in translation) and from the *Jerusalem Post* are here reprinted.

With the appearance of the music director and conductor of the Boston Symphony Orchestra, Charles Munch, the I.P.O.'s season reached one of its highest peaks. The programme chosen as well as the musical personality of one of the world's outstanding conductors made this concert a musical cultural event of the highest order.

If only for one year we could have the privilege of having such a great musician as M. Munch as the permanent conductor of the Israel Philharmonic! In only three rehearsals he brought about a revolutionary change in the playing of our orchestra and still more could be awaited from him if he could work with the musicians for a continuous period. . . .

My personal preference of the evening were the Three Nocturnes by Debussy and the work of Samuel Barber. Here M. Munch revealed himself in his full genius in the presentation of shades of colour and of charm. The Debussy breathed the very atmosphere of M. Munch's homeland and there is no wonder that the audience was completely enchanted. To the conductor of the choir, Gari Bertini, we must also give praise for his training of the chorus so that we were able to hear "Sirens" in beautiful sounds that do not too often emanate from the songs heard in Israel.

The work of Barber, a young American composer, is a very strong composition both from the aesthetic and technical point of view. This is modern American music of the best type and the composer succeeds in giving a sound picture of expressive power in a musical language that can be understood by the music lover as well as the music connoisseur while the mythological legend is wonderfully well woven into the musical spirit of modern man.

We acclaim M. Munch for his choice of a serious programme by which he showed that he pays honour to the musical public of Israel and his success was tremendous.—*Haaretz*.

The wonderful thing about Dr. Munch's conducting is that although

he seems to dedicate himself exclusively to the over-all structure of a work, its details always appear in well-defined relief. Thus he gave to the Schumann a rendition in which all the tonal and dynamic nuances were excellently shaded, in spite of the romanticism that is inherent in this work.

The two parts of the work by Samuel Barber differ not only in contents but also in style; the latter so much so that it nearly produces a kind of shock. While "Medea's Meditation" is treated in an impressionistic manner, full of fantasy and spontaneous invention, the "Dance of Vengeance" is so loaded with African rhythms that it could find its frame in Harlem rather than in the mythology of ancient Greece. In all, the work is conceived with great talent, is extremely well orchestrated and the conductor's interpretation certainly added a great deal to its immediate success with the audience.

With Gary Bertini's excellently prepared female ensemble (the "Rinat" choir, which sang the "Sirènes," with nobility and pure intonation) the first integral performance in Israel of Debussy's "Nocturnes" was made possible. Till now our programmes featured only the first two parts: "Nuages" and "Fêtes." Although this work and the closing one, Roussel's "Bacchus and Ariane," are well-known as *chevaux de bataille* in Dr. Munch's vast repertory, they were played with a great sense of spontaneity. In the latter work especially, the impetuous climaxes were brought to a really vehement zenith.—

Jerusalem Post.

BOSTON SYMPHONY ORCHESTRA

Munch Returns, Mule Soloist

THE BOSTON SYMPHONY ORCHESTRA played at Symphony Hall yesterday afternoon, and will repeat tonight, the 14th program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Ravel: "Mother Goose"; Ibert: Chamber Concertino for Saxophone and Orchestra; Henri Tomasi: Ballade for Saxophone and Orchestra (first performance at these concerts); Mendelssohn: "Italian" Symphony. Marcel Mule, making his Boston debut, was the soloist in Ibert and Tomasi.

By CYRUS DURGIN

Charles Munch returned to the conductor's stand of the Boston Symphony Orchestra yesterday after a five weeks' "vacation" which included appearances in Israel. With Mr. Munch came a French musician who plays the saxophone much as I suspect Paganini played the violin. He is Marcel Mule, and quite likely he may be the ranking virtuoso on his instrument in all the world. At least these ears have heard none other to match his fireworks technic and beautiful, singing tone.

Employing an E-flat alto saxophone, very glittery and with the metallic tint of old gold, Mr. Mule displayed such prowess in the speed of scales and arpeggiated chords, and such smooth mastery in the deft turning of melody, as to dazzle the audience. Except that he looked gauntly like The Devil, and wore longer hair, it is doubtful that Paganini with his legendary fiddle ever seemed more a magician than did the tall, slender and elegant Mr. Mule.

His mastery is of that order which makes it appear to be easy: problems of fingering and breathing and phrasing seem not to exist for Mr. Mule. Everything, in tone and articulation, is even

from top to bottom of the instrument's range. The tone-color is much more varied and with less vibrato than we usually hear from the saxophone: light and reedy at the top, less suggestions of reed in the middle, and at the bottom a fine mellow resonance with something of the quality of the horn.

How that tone sings! Ibert's vivacious Concertino is mostly a display piece, and opportunity to "sing" in sustained fashion comes only in the larghetto. With Tomasi's Ballade there is more scope for the extended melodic line, of which Mr. Mule made the most. The work itself, however, is thickly scored, though bright, and of negligible musical substance. You might call it a sort of Latin Cornish Rhapsody for sax.

The audience was plainly glad to welcome Mr. Munch home again. Enthusiasm ran high during the afternoon, and conductor and Mr. Mule shared delightedly in it. The orchestra was in its best form in the sculptured, Gallic delicacies of "Mother Goose" and it accomplished miracles in Mendelssohn's "Italian" Symphony. Here the first movement was Munch-propelled, which is the musical equivalent of jet-propelled. Unfortunately the speed was too much for Mendelssohn's texture, and the movement sounded coarse and heavy. The andante, however, was gracefully melodious, the scherzo playful, and the saltarello, though very fast, was properly gossamer-light. Rhythmically this performance was a joy throughout.

Next week Mr. Munch will present the Suite from Rameau's "Dardanus"; the first Boston performance of Stravinsky's "Agon" Ballet, and the Seventh Symphony of Bruckner.

By RUDOLPH ELIE

It is one of the more curious aspects of the psychology of music that the saxophone as a member of the symphony orchestra has been stubbornly resisted by the human ear since its invention by Adolph Sax in 1842.

To be sure the saxophone has not gone the way of the flugelhorn or the sarrusophone or the serpent or the tenoroon but has, on the contrary become as much a part of the jazz ensemble as the snare drum. Yet, though the contemporary symphony orchestra has absorbed such intrinsically silly things as the triangle, the tambourine, the zylophone and even an occasional wind machine (not to mention a stray cow bell or two), the saxophone just cannot crowd its way in despite some random uses by a few composers, generally French.

Music Wasn't Much

Although the reason for this rejection was by no means wholly in evidence yesterday afternoon when Marcel Mule, perhaps the ranking virtuosos on the instrument, appeared in two works for saxophone and orchestra, there is no denying that it all seemed just a little uncomfortable. The music wasn't much, to be sure, but even that doesn't explain why this instrument, as fleet and as expressive as any, simply does not sound "right," even when played by such a profound and dedicated musician as M. Mule.

Whether it has to do with the fact that the saxophone changes its tonal color from octave to octave more than any other I do not know. It is at its best in the middle register, but in the top register it seems a little piercing while in the bottom register it almost brays. But whatever it is (and I hope I do not sound like a snob), the saxophone for all its many beauties, seems as far out of the symphonic picture as the phagotus of Afranio or the bagpipe. But why I simply cannot guess.

In any case, if anyone ever does establish it, it will certainly be this French virtuoso (though not, it must be added, in either of the two works he appeared in yesterday). Of the two, the Chamber Concertino by Ibert, a piece dating from 1935, was far and away the most attractive.

As much of Ibert's music does, it had wit and clan and animation and color. It also presumably exploits the character and the technical capacities of the instrument—in this case the E-flat saxophone—to the full, giving the performer lightning scalewise passages as well as wide leaps and forays into the complete register of the instrument while providing a clean and lucid texture for the reduced orchestra.

Hardly Suited

Tomasi's Ballade, as a post-intermission encore, was hardly suited to add further stature to the saxophone for it proved to be a pretty tepid essay more suited to the popping corks of a May night in Symphony Hall than a mid-winter Friday afternoon. Every cliché of light concert music appeared before the Ballade, based on a popular English theme, came to an end, and none too soon at that. All this, however, does not conceal the fact that M. Mule is a matchless performer who plays with incredible fluency, with a beautiful and tasteful vibrato and with a technical attainment not less than formidable. He was given a very warm welcome, too, particularly after the Ibert.

For his part, Charles Munch, back after a month's vacation, was in top form. He did the exquisite "Ma Mere l'Oye" of Ravel with the most charming transparency, catching the almost naive delicacy of these impres-

sionistic miniatures to perfection. His way with Mendelssohn's Italian Symphony was equally discriminating as he endowed it with a warmth and a glow that was wonderful to hear. To be sure, he took the last movement a little too fast for my taste, but even so it never lost its clear and luminous outlines.

By Jules Wolfers

It is one of the ironies that the means which made the saxophone a popular instrument at the same time brought it into disrepute.

Adolphe Sax was not the first to place a reed on a coneshaped brass instrument, but he was the first to make it completely practical and he received a patent on the instrument he named after himself in 1846. The saxophone's wide range of power and generally rounded timbre was praised by many but used by few. Only in Paris did it receive a measure of recognition as a legitimate band, orchestral, and solo instrument.

But all this changed in the 20's when the "sax" became standard equipment in almost every jazz band; and with the jazz craze sweeping the country it came into general use. It is one of the peculiarities of this instrument that it is rather easy to learn in the first stages. Thus encouraged, thousands of young performers learned just enough to play it badly—and what can be worse than the wretched moans of a badly played saxophone!

Another peculiarity of the instrument lies in the fact that its timbre can easily be changed by an expert performer. The saxophone has been used by many jazz musicians with vulgar and offensive tone. Of course there were jazz players who did the instrument full justice but these were in the minority.

It is only natural that a kind of odium descended on this basically well-founded instrument with serious musicians and their public to the point where it became something of a joke, and this attitude, it must be admitted, still largely prevails.

But however much of this attitude was present at the beginning of the concert of the Boston Symphony Orchestra yesterday afternoon it had vanished after they had heard the playing of Marcel Mule.

This distinguished performer

is a great musician and a great virtuoso in the same sense that we associate these words with a Heifetz or a Serkin. He is complete master of all phases of technique. His tone can approach a trumpet in loudness without loss of quality and his dolce tones are dulcet indeed. But this is not enough to confer the distinction of greatness on a performer. It is in the use Mr. Mule makes of his equipment that we have cause to admire him.

One regretted only that the soloist did not really have music worthy of his talent. Even those composers who have written for the instrument treat it somewhat lightly. Ibert's Chamber Concertino for Saxophone and Orchestra is pleasing enough but it is designed more to while away time agreeably than to stir one's deeper faculties. Exactly the same but not quite so much

can be said for Tomasi's Ballade for Saxophone and Orchestra which yesterday was heard for the first time at Boston Symphony concerts.

Both pieces, however, are admirably constructed in one respect—they are ideal vehicles for an expert performer to show his paces. Undeniably Mr. Mule did this to perfection but at the same time never stepped over the bounds of good taste or indulged in technique for technique's own sake. Whatever there was worth-while to say in both pieces was truly said by the soloist. He received something close to an ovation after both pieces.

Mr. Mule was greatly aided by the sympathetic and responsive accompaniment of Charles Munch who again upheld his reputation as one of the finest accompanists among conductors.

Fresh from the vast success earned on his recent series of concerts in Israel, he was forceful and resilient yet judicious and in control both of the accompaniments and the purely orchestral works.

Taken as a whole the program was on the lighter side but the afternoon went along so well that what could have been a merely pleasant occasion turned into a significant event. In the opening work—Ravel's "Ma Mere l'Oye" ("Mother Goose")—the conductor painted his orchestral colors so deftly as to transport his hearers into a veritable fairyland of airy fancy.

For closing work there was the Mendelssohn "Italian" Symphony done with a sweep and infectious gayety to set the blood tingling and the feet tapping. This is exactly the way the A-major symphony should be done and this was the tone to end this fine concert.

BALLADE FOR ALTO SAXOPHONE AND ORCHESTRA

By HENRI TOMASI

Born in Marseille, August 17, 1901

This *Ballade* was composed in 1939. It is scored for 2 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, triangle, side drum, cymbals, wood block, glockenspiel, harp, and strings, with solo saxophone in E-flat.

THE *Ballade* is openly and lightly scored, rhythmic throughout. It opens andantino with an air derived, according to the score, from a "popular English theme," first heard by the violins and English horn and, together with arpeggios, developed by the soloist. The tempo changes from triple to common time as the soloist plays the tripping measures of a *gigue*, at first over plucked strings. A "*tempo di blues*," developing a form of the first theme altered into 4-4 rhythm, follows and alternates with the *gigue* section. The saxophone plays a cadenza and the themes are finally developed with increasing orchestral emphasis.

Tomasi has contributed a verse as suggestive of the *Ballade* as follows:

*Sur un vieux thème anglais, long, maigre et flegmatique comme lui,
Un clown raconte son histoire splénétique à la nuit.
L'ombre de son destin, le long des quais, zigzague, et le goût
De mégot, qu'en sa bouche ont pris de vieilles blagues, le rend fou . . .
Fuir son habit trop large et sa chair monotone, en n'étant,
Entre la joie et la douleur, qu'un saxophone hésitant.
Son désespoir, au fond d'une mare sonore, coule à pic . . .
Et le clown se résigne à faire rire encore le public.*

"With an ancient English theme, long, lean, contained as himself, a clown tells his gloomy tale to the night. The shadow of his destiny zigzags the length of the quai. The taste of the stub in his mouth, the odor of old jokes, drive him mad. He escapes from his flapping coat and his whitened skin, torn between joy and pain like the hesitant notes of a saxophone. His despair sinks to the bottom of a pool of sound and the clown resigns himself to make the public laugh once more."

Henri Tomasi's parents were Corsican. At the Conservatoire he studied with Caussade, Paul Vidal, Vincent d'Indy and Philippe Gaubert. He took the Grand Prix de Rome in composition and the first prize in conducting in 1927. He conducts the *État Radio*. His list of works is numerous and includes symphonic poems, orchestral suites, ballets, "lyric dramas" and chamber music.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN - FIFTY-EIGHT

Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 7, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 8, at 8:30 o'clock

RAMEAU Suite from the Opera, "Dardanus"
I. Entrée
II. Rondeau du sommeil
III. Rigaudon
IV. Rondeau gai

STRAVINSKY "Agon," Ballet
(First performance in Boston)

INTERMISSION

BRUCKNER Symphony No. 7, in E major
I. Allegro moderato
II. Adagio: Sehr feierlich und langsam
III. Scherzo: Allegro; Trio: Etwas langsamer
IV. Finale: Bewegt, doch nicht schnell

Stravinsky and Bruckner

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday, and will repeat tonight, the 15th program in the Friday-Saturday series. Charles Munch, music director, conducted the following program: Rameau: Suite from "Dardanus" (edited by d'Indy); Igor Stravinsky: Ballet, "Agon" (first performance in Boston); Bruckner: Symphony No. 7, in E major.

By CYRUS DURGIN

The best sounds at this week's concert by the Boston Symphony Orchestra indubitably come from Rameau's delightful 18th Century Suite, in Vincent d'Indy's full-bodied edition, and the great Seventh Symphony by Anton Bruckner. But to those of us with an ear and a desire for contem-

porary music, Stravinsky's Vinegary "Agon" proves an engrossing and enormously clever score.

His newest major work, "Agon," presents three facets of interest: Stravinsky's resourceful sense of rhythm, his use of 12-tone (or "serial") technic, and a sort of pointillist style as brief and sometimes even fragmentary phrases are tossed from one to another sections of a large orchestra. The scoring is actually very light, since few instruments are sounding at one time. Inevitably, in this respect, there will be comparisons with the music of Anton Webern. Anyone can perceive, also, that the Stravinskian rhythm has given a brisk motion to the 12-tone technic, which in other hands has been amorphous and or turgid.

Though completely abstract, the "Agon" music has a waggish quality suggesting humor. It also has more juice than Mr. Munch got out of it yesterday, for his performance, though crisp and alive, was dry and, I think, frequently a little too slow in speed. Some pages did not hang together, as they do in the recorded "Agon," which Stravinsky himself conducted. Certainly "Agon," with its vivacity, is a far better work than the Canticum Sacrum. The Friday subscribers did not seem to like "Agon" especially, but I think impressions could improve upon further acquaintance.

Mr. Munch gets my vote of thanks for presenting Bruckner's noble and neglected Seventh Symphony. It is great music, and to be heard as such requires a virtuosos orchestra like the Boston Symphony, for the almost constant play of counterpoint is very difficult to sustain in flow and balance. Mr. Munch conducted admirably, even if some parts of the slow movement did not have quite the sculptural detail desired. There was a sizeable cut in the finale, and the final chord, lacking the tympani stroke and the heavy accents, sounded peculiar. Throughout Bruckner the Orchestra sounded gorgeous, as, indeed, had the strings and the half-dozen woodwinds in Rameau's delectable Suite.

By RUDOLPH ELIE

It is a difficult thing to know just how to approach a work like Stravinsky's new ballet "Agon," which had its Boston premiere yesterday afternoon.

From the first moment it is obvious that here is a masterpiece by the man generally conceded by everyone to be the greatest living composer. The musical wonders that abound in it are astonishing considering that Stravinsky is also one of the oldest living composers: he has ideas in this score fresher and more contemporary than the most revolutionary Bohemian composing a la Anton Webern in a cold water flat.

Consider for example the extraordinary sounds he achieves. There is a recurrent moment in which the two first double basses, by means of weird natural and artificial harmonics while supported by a pedal point in another bass, achieve a timbre unique to the orchestra, at least in my experience. It is, indeed, almost uncanny. Then there is the use of the mandolin, which occurs in modern times only in Mahler's Seventh Symphony and Verdi's "Otello" (though Handel and Mozart also used it on single occasions). It proved to be exceedingly striking, too, especially in a very remarkable passage with solo harp, violin and cello.

Full Orchestra

Although the composer here employs a full orchestra, including castanets as well as mandolin, he at no time employs it in its full force. Rather, he uses it with a lean and spare economy that characterizes all his later works, and the resultant shafts of color, of contrast, and of tonal alterations are fascinating to listen to. This quality, in which the fragmented musical materials are never clothed with a trace of the inessential, suggests that Anton Von Webern, who reduced this sort of thing to fractions and cancelled them out, has been of very considerable influence in Stravinsky's late years. But what he may have

taken from Webern he has mingled so perfectly within his own musical expression that it cannot, in the final analysis, be compared to Webern at all. It is pure Stravinsky, and great Stravinsky at that.

Yet, in the long run, this music fails in the concert hall. Of its 18 minutes or so, the first nine are so brilliant, so incredibly ingenious, so rhythmically capricious and so filled with astonishing sounds that the ears most hostile to contemporary music would be taken aback by the interest it all generates. Then, somewhere along the line, the need of the visual support of the eight women and four men dancers, for whom this music was composed, filters into the mind. Once there, it will not down. And from that moment on, "Agon" begins to lose its grip: what, at the beginning, was so vivid, so arresting, suddenly becomes tiresome while the ingenuities turn out to be eccentricities.

Really Be Seen

It may be a number of hearings are needed to overcome all this, but I suspect that "Agon" must really be seen as well as heard to make the final contact that is certainly contained in this arresting piece. However that may be, it must present conductor and musicians alike with problems in counting and execution on a truly formidable level.

So formidable indeed, that the ensuing performance of Bruckner's Seventh Symphony was one of the most technically in-

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secure readings the orchestra ever gave. There were minor accidents throughout, none important, but all conveying the idea that the Stravinsky had required so much rehearsal that too little time had been given to the preparation of Bruckner's massive score. And massive it is, too, with moments of an almost other-worldly beauty, as in the second theme of the great slow movement.

After the scherzo, however, this enormous work (it uses four Bayreuth tubas in addition to the usual orchestra), simply has nowhere to go, and the finale comes as one of the most curiously inept things in the whole literature. The symphony is, nonetheless, one deserving both of the greatest respect and the highest devotion, and we can only be grateful to Mr. Munch for reviving it. And if it didn't go quite as well as it might have technically, the same can most certainly not be said of Rameau's Suite from "Dardanus," which was a miracle both in conception and performance.

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"AGON," A BALLET FOR TWELVE DANCERS

By IGOR STRAVINSKY

Born in St. Petersburg, June 17, 1882

The Ballet *Agon* was composed for the New York City Ballet on a grant from the Rockefeller Foundation and is dedicated to George Balanchine and Lincoln Kirstein. It was first performed as a ballet on December 1, 1957 by that company at the City Center (there was a previous benefit performance on November 27 for the March of Dimes).

There had been several concert performances of the complete score. (It lasts about eighteen minutes.) The first was on June 17, 1957 (at a 75th birthday concert) in the Hollywood Bowl by the Los Angeles Festival Orchestra, the composer conducting. Stravinsky also conducted performances with the *Sudwestfunk* Orchestra of Baden-Baden, at the Salle Pleyel in Paris on October 11, and in Donaueschingen, Germany, on October 19.

The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, mandolin, harp, piano, tom-tom (or high timpani), xylophone, castanets and strings. It is dated April 26, 1957.

The mandolin part will be played by Martin Hohnerman.

STRAVINSKY's latest Ballet is severely non-representational in the sense that there are no costumes other than the dancers' practice costumes, no décor, no "story." The title, derived from the Greek, meaning a "contest" or "struggle," is in itself decorative rather than applicable. The ballet is "pure music" — a balanced co-ordination, a matching of rhythms. Felix Aprahamian remarked in a review of the Paris performance: "Its Greek title, denoting struggle, but used by Stravinsky only in the sense of a dance competition, appears extremely apt for a score so clean, sinewy, and stripped of inessentials, yet so diverse." Balanchine, who made the choreography, has compared it to "an I. B. M. electrical computer," adding, "It is a machine, but a machine that thinks." John Martin, reviewing the Ballet première in *The Times*, objects: "He is wrong, for not even the I. B. M. has attempted a machine that deals in high wit. *Agon* certainly does. Not that it is funny; when you find yourself smiling it is simply with the pleasure of seeing the choreographer deliberately tie himself into compositional knots and resolve them with ease and a touch of bravado right on the final beat."

The Ballet requires four men and eight women. The orchestra is larger than the composer has used since his Symphony of 1945. Its use, however, is at no time massive. The many instruments are chosen

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The Ballet requires four men and eight women. The orchestra is larger than the composer has used since his Symphony of 1945. Its use, however, is at no time massive. The many instruments are chosen

for alternation and variety of color. The principal dance subjects (Sarabande, Gailliarde, Bransle) upon which the score is built were suggested by a French dance manual of the mid-seventeenth Century.

Jay S. Harrison, in the *New York Herald Tribune*, commented after the Ballet performance upon the integration of the serial manner and the earlier Stravinsky. "Here, for what is really the first time, the two leading schools of twentieth-century musical thought — represented by Stravinsky on the one hand and Schoenberg on the other — are joined so intimately that they become inseparable.

"The result of course is as nothing dreamed before. Though *Agon* is wondrously danceable music, it is also, in the long haul, infinitely more. For instance, Stravinsky, out of the depths of his uncanny technique, has found a way of taking atonality and its linear concomitants and giving them a backbone they have often lacked. Principally, he does it with his rhythm, which is characteristically Stravinskian and which, as such, absorbs the inherent aimlessness of atonal melodic device — much as a blotter absorbs a pool of spreading ink.

"In addition, his rhythmic configurations, as is always true of Stravinsky, even lend spine to the methods of orchestral disintegration that he has learned from Webern. Thus, the several and individual planes of *Agon's* sonority — the astral flecks of sound, the pulverization of tune — do not appear in the least arbitrary. What emerges is a network of sound consisting of bits and pieces of tone everywhere harnessed to a rhythmic base that reassembles these bits and pieces directly the ear has heard them."

Robert Craft, providing notes for the excellent Columbia recording of this work, writes interestingly about the circumstances of its composition and gives a skeleton analysis here quoted.

"*Agon* is much more than merely the newest addition to the line of neoclassic ballets, of course. It continues their style and their tradition of ballet formulæ. Its interior construction does not follow from them and its technique is wider in scope and more concentrated in depth. But *Agon* is also, I think, far richer in substance and, by whatever techniques composed, it contains some of the most brilliant music Stravinsky has written. (The quartet for mandolin, harp, violin, and 'cello seems to me the high point of all.)

"The dates of composition help to explain the more consistent and fundamental use of serial technique as the work proceeds; they are in accord with Stravinsky's own development in the direction of through-composed serial music. In December 1953, i.e., before the *In Memoriam Dylan Thomas* and long before the *Canticum* (which was begun in June 1955), Stravinsky composed a fanfare for three trumpets. The ballet begins and ends with this fanfare, albeit considerably expanded and revised the following year and re-written a second time upon the

completion of the whole ballet (re-instrumented, especially; for in the first revision the trumpets in the beginning were accompanied by harp only, and in the second section a guitar had been indicated for the part now played by the mandolin). Also dating from December 1953 is the latter part of the *Double Pas de quatre*. About two-fifths of the Ballet were composed in Hollywood in 1954, the first two *Bransles* in Hollywood in the spring of 1956, and the third in Venice in August 1956. The remaining portions were completed between February and April 1957."

I

Pas de quatre (Quartet Variation). Four male dancers advance from the rear of the stage with backs to audience.

Double Pas de quatre (Double Quartet Variations). Eight female dancers.

Triple Pas de quatre (Triple Quartet Variations). Eight female and four male dancers. *Coda*. Musically this dance is a variation and development of the *Double Pas de quatre*.

II

Prelude. Orchestra.

First Pas de trois. One male and two female dancers.

1. Sarabande step; male dance solo, two steps forward and three steps backward.
2. Gailliarde; two female dancers.
3. *Coda*; male and two female dancers.

Interlude. Orchestra.

Second Pas de trois. Two male and one female dancer.

1. Bransle Simple; two male dancers.
2. Bransle Gay; female dance solo. Stravinsky's sketches indicate that the dancer must turn the head towards each of the male dancers in turn at the two points in the score where the instruments stop and the castanet plays alone.
3. Bransle Double (de Poitou); two male dancers and one female.

Interlude. Orchestra.

Pas de deux. Adagio; one male and one female dancer.

Variation; one male dancer.

Variation; one female dancer.

Refrain; one male dancer.

Coda; one male and one female dancer.

III

"*A la strette*." Orchestra. Strings, brass, percussion, piano.

Danse des quatre duos (quartet of four pairs). Four sets of one male and one female dancer.

Danse des quatre trios (quartet of four trios). Strings and trombones. Four sets of one male and two female dancers.

Coda des trois quatuors. All the dancers. Strings and brass. Near the end, at the place in the score where the brasses start to play alone, the female dancers leave the stage and the male dancers return to their original positions with their backs to the audience as at the beginning of the ballet.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN-FIFTY-EIGHT

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 21, at 2:15 o'clock

SATURDAY EVENING, FEBRUARY 22, at 8:30 o'clock

THOMAS SCHIPPERS, *Guest Conductor*

CHERUBINI Symphony in D major

- I. Largo; Allegro
- II. Larghetto cantabile
- III. Minuetto: Allegro non tanto
- IV. Finale: Allegro

(First performance at these concerts)

STRAVINSKY Suite from the Ballet, "L'Oiseau de Feu"

- Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
- The Princesses play with Golden Apples
- Dance of the Princesses
- Infernal Dance of all the Subjects of Kastchei
- Berceuse
- Finale

INTERMISSION

SIBELIUS Symphony No. 2, in D major, *Op. 43*

- I. Allegretto
- II. Tempo andante ma rubato
- III. Vivacissimo; Lento e suave
- IV. Finale: Allegro moderato

THOMAS SCHIPPERS

Thomas Schippers who is conducting the Orchestra for the first time in Boston, is now twenty-eight and is a native of Michigan. He has conducted many opera performances in New York City with the Lemonade Opera Company and later with the New York City Opera. He has conducted the principal operas by Menotti—most recently the production of the *Saint of Bleeker Street*. He conducted the performance of *The Tales of Hoffmann* by the Metropolitan Opera Company in Boston last spring.

. . .

DR. MUNCH'S IMPRESSIONS OF ISRAEL

Charles Munch addressed a special gathering in Symphony Hall, Thursday, February 6, as follows:

One afternoon two or three weeks ago I was sitting in a beautiful garden just outside Tel Aviv enjoying the warm sun of the Mediterranean winter when I received a message from Mr. Cabot asking if I would say a few words to you here this afternoon. I accepted immediately, because I know the great curiosity that Americans and Israelis have about each other—about the life, the society, and the art of the two countries—and because I found there again the same deep emotions and impressions that I had there ten years before.

I first visited Israel in 1946, when Bronislaw Huberman invited me to conduct the Orchestra soon after Toscanini's inaugural concerts, and I returned there in 1947. In 1948 I was

invited again and of course accepted. But this was a time of war in Israel. The country was surrounded by enemies. The only ships and planes approaching Israel brought clandestine immigrants escaping from unfriendly lands.

I had a Paris-Athens ticket and further instructions would be waiting for me in Athens, I was told. My bags were packed and I was ready to go, but I was persuaded not to leave on so uncertain a voyage.

The next year, as you know, I came to Boston, and although I was often invited to return there, it was only ten years later, in 1958, that I was able to do so. What remarkable things had happened in Tel Aviv since I was last there!

My small hotel by the sea has almost disappeared into the shade of a magnificent new one. The desert that was a few hundred yards away is now streets of beautiful apartments, or newly covered with green. Outside the city there is a forest of orange trees, grapefruit, olives! The Israel Philharmonic Orchestra no longer repeats each concert seven times in a movie theater but has a beautiful new hall.

I conducted seven concerts during my stay in Israel, with two programs—five in the new "Mann Auditorium" in Tel Aviv, one in Haifa, and one in Jerusalem. I was asked to play something by an American composer and offered *Medea's Meditation and Dance of Vengeance* by Samuel Barber, which you heard here in Symphony Hall last year.

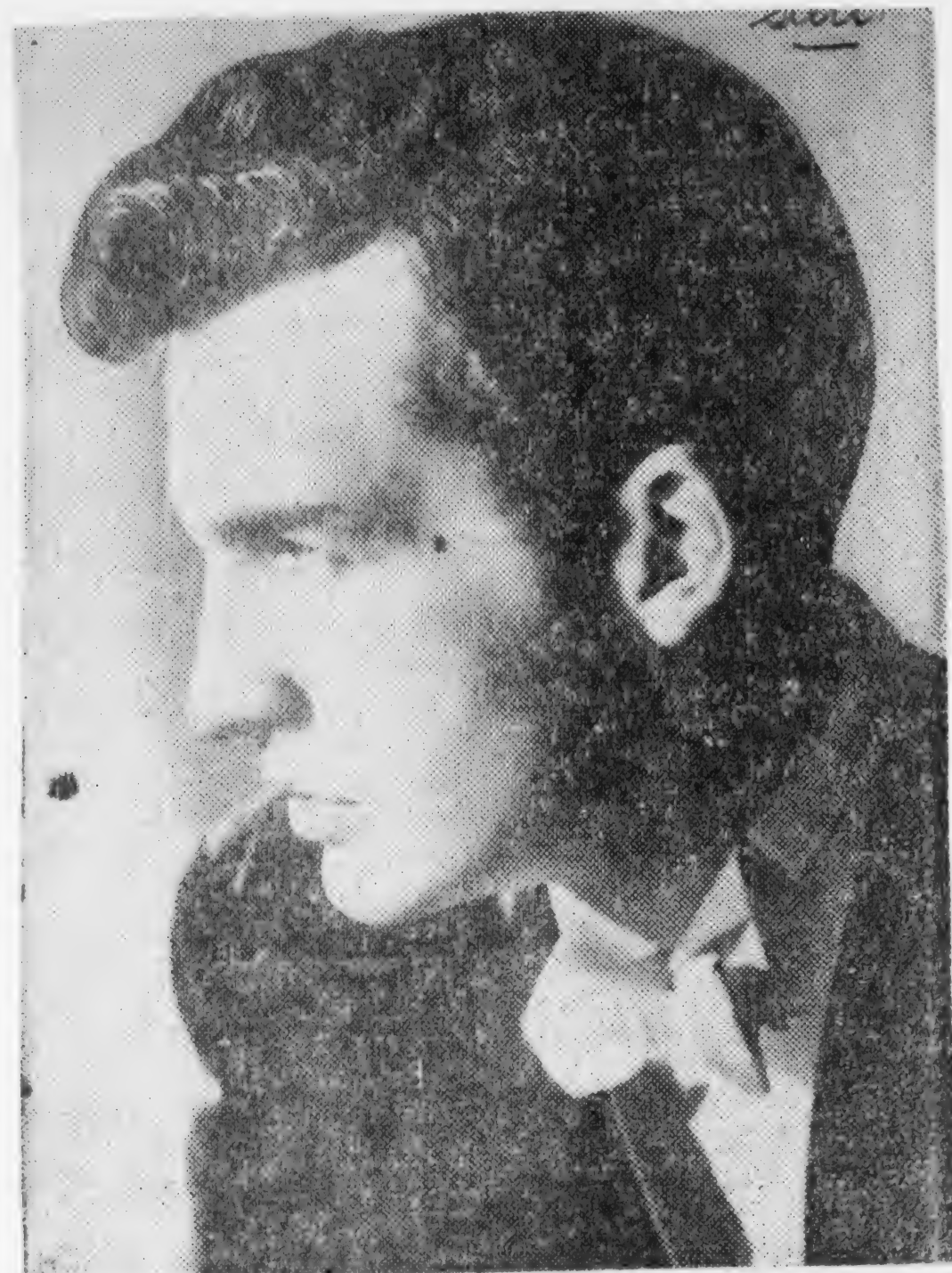
I was also asked to do the Three Nocturnes of Debussy and this was a beautiful experience. As you know, one movement, "Sirens," requires a chorus of women's voices and is extremely difficult. But the chorus was one of the best that I have ever had. They were an amateur group of twenty-four young women who worked in town or in Kibbutzim. They made the long trips by bus to Haifa and to Jerusalem for the concerts there, and returned late at night to their homes, worked again all the next day, and came back to sing the following evening. They were blonde, or red-haired or brunette. Their eyes were blue or brown. They spoke English or French or German or nothing but Hebrew. What sirens they were! How beautiful they looked and how beautifully they sang! And, most touching of all, the night of our farewell concert in Tel Aviv, they brought me a basket of twenty-four perfect yellow roses, each

rose bearing a card signed in Hebrew and in the Roman alphabet with the name of one of the girls.

I could tell you so much of the cordial reception I had in Israel, of the friendliness with which I was greeted everywhere—not forgetting to mention an invitation from President Ben Zvi of Israel.

What beautiful prospects there are in Israel! Driving to Haifa, we left the main highway to cross Mount Carmel, the "Mountain of God," that was already a sacred place in prehistoric times.

With what emotion you take the long road that rises gently to the city of Jerusalem, Jerusalem the Golden! How sad that Jerusalem must be divided into two cities—divided between two nations! What sentiment to feel the mystic return of the Jewish people to Jerusalem, the six-thousand-year-old city where David and Solomon reigned three thousand years ago, the spiritual capital of the world! What an experience to walk its streets, to see its sun and to breathe its air! What a pity to leave it so soon—but it was time to leave for Boston—and here I am!



BRILLIANT, young maestro Thomas Schippers will be guest conductor of the Boston Symphony Orchestra on Friday afternoon, Feb. 21; Saturday evening, Feb. 22, and Sunday afternoon, Feb. 23. He will conduct an Open Rehearsal on Thursday evening, Feb. 20.

Schippers Guest With BSO

Thomas Schippers will be guest conductor of the Boston Symphony Orchestra in concerts at Symphony Hall Friday at 2:15 p.m., Saturday at 8:30 p.m. and Sunday, Feb. 23, at 3 p.m. The program will consist of Cherubini's D major Symphony, new to these concerts; The Firebird Suite by Stravinsky, and the Second Symphony of Sibelius. Schippers also will conduct the Open Rehearsal Thursday at 7:30. Born in Kalamazoo, Mich., 28 years ago, Schippers was a church organist at 11. He was a student at Curtis Institute, Yale, the Juil-

iard School and the Berkshire Music Center. He has conducted operas by Menotti on Broadway, at the New York City Center Opera and the Metropolitan. He has appeared with the Philadelphia Orchestra, the former N.B.C. Symphony, and with orchestras in Europe.

The fourth concert of the Sanders Theater, Cambridge, series, Feb. 18 at 8:30, will be conducted by Charles Munch. The program will include a Suite from Rameau's "Dardanus"; the Stravinsky Ballet, "Agon," and Bruckner's Seventh Symphony.

BOSTON SYMPHONY ORCHESTRA Schippers Guest Conductor

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat tonight, the 16th program of the Friday-Saturday series. Thomas Schippers, as guest, conducted Cherubini's Symphony in D major (first time at these concerts); the Suite from Stravinsky's Ballet, "The Firebird" (revision of 1919), and the Second Symphony by Sibelius.

By CYRUS DURGIN

Thomas Schippers is a most talented young conductor, as his past appearances here with both the New York City Center Opera and the Metropolitan have attested. Accordingly his coming as guest of the Boston Symphony Orchestra had been eagerly awaited.

The outcome was both pleasing and disappointing, for his conducting—away from an opera stage with voices and trappings—was commendable in part, but also with conspicuous flaws. Nonetheless, his handsome, boyish face; his slim figure, impeccable tailoring and elegant gestures made their effect. At the end of Sibelius' D major Symphony and its glorious climax, there was instantaneous and cordial applause.

At 28, this Michigan-born musician has gone far, perhaps a little too far for his own good. His technique seems solidly grounded, and evidently his memory is good, for he conducted without scores. He can control a virtuoso orchestra, which means that he has won their cooperation. He is precise in most details, with a prevailingly good ear for tone and section balance, and he is vigorous in the matter of rhythm.

But Schippers can be careless of some details, especially with little solo passages which yesterday were pushed into the general background. He is inclined to play everything too fast, which in portions of Stravinsky and Sibelius reduced what should be a clear if dense texture to a whir and a blur. At his speed, the strings could not articulate cleanly in the Sibelius

scherzo, and all the instruments suffered likewise in Stravinsky's "Infernal Dance." Despite his dramatic gestures (some of which seemed to have been borrowed from Dimitri Mitropoulos), Schippers has a dry, cool manner of interpretation. The warmth seemed all in the music, little in his way of getting it played.

This dryness was especially evident in the little-known Cherubini Symphony, which would have "sung" with more beauty had Schippers asked for more expression in the melody and taken the piece with a lighter hand. His rubato, also, sometimes stretches duration of the measure, which is not genuine rubato but mannerism.

Cherubini's one Symphony is in some respects unusual. There are curious turns of melody, asymmetrical rhythmic patterns which suggest Hector Berlioz, but the latter must have got them from Cherubini for in 1815, when the Symphony was composed, Berlioz was in La Cote-Saint-Andre, not quite 2 years old! I suspect the work, which has an extremely ornate and complex slow movement, would be delightful if performed more juicily.

Next week Richard Burgin will conduct a concert devoted to modern music: Shostakovich's First Symphony; Five Pieces for Orchestra, by Schoenberg; three excerpts from Berg's opera "Wozzeck" with Patricia Neway as soprano soloist, and Prokofiev's "Scythian" Suite.

Conductor Makes His First Appearance With Symphony

By Jules Wolfers

The success achieved by Thomas Schippers Friday afternoon in his first appearance as guest conductor with the Boston Symphony proves again that most orchestra conductors are made in the opera house rather than in the concert hall.

Indeed it is the lack of functioning opera companies in this country that has greatly retarded the development of a representative native school of conductors. Most young American conductors have little opportunity to perform any extensive repertoire. Only a handful of orchestras in the country have large schedules, and these in any event are in the hands of older and more experienced men.

Mr. Schippers is only 28, but he already has the poise, assurance, and authority of a veteran. Born in Michigan, he has conducted many opera performances in New York and previously has appeared in Boston, when he conducted "The Tales of Hoffmann," as presented by the Metropolitan Opera Company last year.

Personable and taut (and looking just a little old-fashioned in the Boston - abandoned long afternoon coat), he made a handsome and even imposing picture on the podium. His gestures are well controlled but may at times become a little sweeping, culminating in a complete circle with the whole arm. There is no doubt that he looks very much the way many persons think a symphony conductor ought to look. But what is more to the point he has real ability. Of course one will have to

hear him in Mozart, Beethoven, and Brahms before one can really be certain what he can do. But the program he chose was well done indeed, and drew deserved bravos from the audience. *CSM 2-29-58*

There was a rather quaint première on the program—that of the Cherubini Symphony in D Major. The program listed it as the first performance at Boston Symphony concerts; but not in the memory of the oldest, concert-going Bostonian has the piece been played in this city before. It is a pleasant work, reminding one vaguely here and there of Mozart, Beethoven, Papa Haydn—and even a little bit of Cherubini. The work has competence and a certain dash. Having heard it, may we now bequeath it to the next concert-going generation with no performances in between?

In the Stravinsky Suite from the Ballet, "L'Oiseau de Feu," and in the Sibelius Symphony No. 2, in D Major, Op. 43, we heard established repertoire works of our time, works we have heard many times before from many conductors. Mr. Schippers stood the inevitable comparison tests very well. He combines an acute awareness of tonal possibilities with a fine structural sense. While he lavishes attention on all details, these form part of the entire composition. He is careful and composed, but knows where and when to cast caution to the winds.

One will look forward to further visits from this conductor, whose future appears to be assured.



Thomas Schippers will be appearing as guest conductor of the Boston Symphony at the concerts on Friday afternoon, Saturday evening, and Sunday afternoon. *2/20/58 CSM.*

Symphony Concert

The Boston Symphony orchestra, Thomas Schippers conducting, gave the 16th program of the 77th season in Symphony Hall yesterday afternoon. The program:
Symphony in D Cherubini
"Firebird" Suite Stravinsky
Symphony No. 2, Op. 43 Sibelius

By RUDOLPH ELIE

One thing is very clear about Thomas Schippers, who made his debut with the orchestra yesterday afternoon: he stands every chance of becoming one of the first of a line of native-born conductors upon whom the word great may eventually fall.

To judge by his brilliant performance yesterday that time may not be too far away, though it must always be borne in mind that it is one thing to stun an audience in one great program but quite another to sustain through an arduous season requiring a grasp of every conceivable musical and orchestral style. Yet the essential musicianship, the innate sensitivity to the musical values, the burning recreative spirit and, by no means least, the baton technique is there: Mr. Schippers, at 28, is a force very much to be noticed.

Tall, youthfully slim, attractive of face and figure and manner, Mr. Schippers first of all reveals an urgent alignment to the theater. Even if one didn't know that he often conducts the Metropolitan Opera in New York (and conducted "Tales of Hoffman" here last year) or that he has long been associated with Menotti, it would be clear, I think, that his basic training derives from the heightened values of the musical stage.

Unusual Approach

Technically, he has developed a quite unusual approach, for though he beats time with his right hand with clarity and precision, using a small baton, he uses his left more than any conductor I can think of, and in a more interesting and persuasive way. With it he virtually choreographs whole phrases, signals dynamic levels in the most expressive fashion and draws forth a response from the musicians that is quite remarkable. At first, it must be said, it seemed a little mannered, a little over-elegant, but as the afternoon progressed it became evident that it is as much a part of his musical personality as his sense of musical drama.

He did not get off to too good a start with the odd Cherubini Symphony, done here for the first time on this occasion. The work is a curiosity with many moments of charm and even of wit and it well deserves an occasional outing. But though of little

Herald
12-21-58

substance, it is nonetheless a tricky thing to conduct owing to the fragility of the orchestration. There were no essential errors in the performance, but one was aware of moments lacking unanimity, especially among the strings. Nor does it lend itself to a theatrical approach for it is as straightforward a job of symphony making as there is and certainly without any "program."

With Stravinsky's truly marvelous "Firebird," however, the theater is in evidence from the very outset, and Mr. Schippers handled the dazzling score like a master puppeteer, bringing out every measure of color, of drama, and of excitement as well. His view was, indeed, almost impressionistic, and it must be said the orchestra responded to him in its very best estate to give him—and us—an exceptionally brilliant performance.

I find it hard to think of a time when I ever heard Sibelius' Second Symphony go so well. Its theatricality differs widely from Stravinsky, but it is theatrical nonetheless in the dark, brooding textures, the sudden pauses and the violent proclamations, while the closing moments, following

the long developments leading suddenly to the major, is one of the most triumphant in all music.

It is an episode that appears earlier in the finale and here most conductors make the mistake of shooting the musical bolt then and there. Not, however, Mr. Schippers. When the moment came for the climax he had everything in reserve and it all ended, as it usually does anyway, in burst of applause and bravos.

Although one of my spies had tipped me off that an electronics booster of one kind or another was used by Mr. Schippers to re-inforce this final climax in D major, I couldn't single the sound out of the tumult. How we are to regard this sort of thing esthetically I don't know, but it's pretty hard to make a speech about it if you can't hear it, and obviously a little late to inquire of Sibelius if he thinks it's a good idea.

A minor matter however, for this was a major debut, and we can only await Mr. Schippers' return with pleasure. Richard Burgin conducts the orchestra next week in a program including Shostakovich's First Symphony, Schoenberg's Five Pieces, excerpts from Berg's "Wozzeck" and Prokofiev's Scythian Suite.

SYMPHONY IN D MAJOR

By LUIGI CHERUBINI

Born in Florence, September 14, 1760; died in Paris, March 15, 1842

Cherubini composed this Symphony in 1815 for the London Philharmonic Society, by which it was performed under his direction on May 1 of that year. Long disregarded, it was revived by Arturo Toscanini in Paris in November, 1935, and introduced to this country by Toscanini at a concert of the New York Philharmonic-Symphony Society January 23, 1936.

The Symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets, in pairs, timpani and strings.

CHERUBINI, who felt called upon to write a symphony only once in his life, obliged the London Philharmonic Society in his fifty-fifth year. He had visited London as a young man of twenty-four in 1784, when he provided four operas in the Italian style for the King's Theatre, lingering until 1786 and serving for one year as "Composer to Majesty." From there he had gone to Paris, where he was to live for his remaining fifty-six years, becoming as French as the numerous operas which he wrote and which made him famous. Since he was only four years younger than Mozart and since he lived to witness, although not to partake in, the full blossoming of the Romantics, his life could be said to have spanned the musical ways of two centuries. When Cherubini returned to England in 1815, he had become a celebrated composer whose overtures often graced the concerts of the Philharmonic Society. Ludwig van Beethoven was asked in that season for three overtures (*King Stephen*, *The Ruins of Athens*, and the Overture in C (Op. 115)) for which he was paid 200 pounds. Cherubini was paid a like sum for an Overture, a Trio, *Et incarnatus est*, and a Symphony. The first two were performed in the concerts of April 3rd and the Symphony opened the second part of the program on May 1st.

His Symphony opens with an introduction of twenty-two bars. The allegro proper brings in with a flourish a brightly melodious theme. The second theme with elegant trills furnishes a germ for much rhythmic play in the full development. The slow movement is extensive and placid, save for a quasi-stormy middle section and close. The delicate alternation of woodwind passages graces the later development and the woodwinds add further charm to the minuet. Its trio prompts

the query as to whether Cherubini could have heard Beethoven's Eighth Symphony with its metronomic allegretto scherzando, which had been first performed in 1812.* In the finale the expert contrapuntist shows his skill in a smooth fugato. This movement, and indeed the whole Symphony, is cleanly and delicately scored and here attains the expected culminating brilliance.

When Toscanini revived this Symphony, which he first conducted in Paris in 1935, he compared the score with the composer's later version as a string quartet in C, and accordingly changed the third movement from a minuet in moderate tempo to a "scherzo — allegro molto." In the present performances, Mr. Schippers is maintaining the tempo originally indicated and published in the edition of Ricordi.

Cherubini's full name was far more Italian than his music — Maria Luigi Carlo Salvatore Cherubini. He grew up in Florence, composed

* It is hard to believe on listening to this Symphony that the composer could not have known the music of Schubert, who was an obscure young man of eighteen in Vienna at the time.

a considerable amount of church music before he was seventeen, and then spent four years in Venice with Giuseppe Sarti, laying the foundation of his counterpoint. In 1780 there began his succession of operas which through his life would reach the number of thirty. After four years in London, he made Paris in 1788 what was to be his permanent home. Under the protection of Queen Marie Antoinette, he became the Director of the "*Bouffons*," the *Théâtre de Monsieur* in the Tuileries, producing operas by Paisiello, Cimarosa, and Anfossi, besides his own. After the Revolution, when the *Conservatoire* was founded, he was appointed one of three *Inspecteurs des Études*, a subordinate post which was looked upon as a demotion on the part of Napoleon and an evidence of his dislike. Napoleon preferred the music of Paisiello, which he is said to have found more "soothing." A coolness persisted between the composer and the monarch.

Cherubini visited Vienna in 1805, became acquainted with Beethoven and Haydn, heard the first performance of *Fidelio* and

a second, and supervised the production of his own *Wasserträger* and *Faniska*. He won the admiration of Vienna and its composers — both the greater and the lesser ones. On his return to France he composed operas less frequently (the last was *Ali Baba* in 1823), but a large number of Masses.

Under Louis XVIII he received at last honors and rewards long withheld. He was appointed in 1816 Composer and Superintendent of the King's Chapel with a salary of 3,000 francs, a position resulting in the church music of his last years. In 1822 he became the Director of the *Conservatoire*, re-establishing that institution which had fallen into decay, and settled into a respected but conservative and rigidly punctilious educator.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN - FIFTY-EIGHT

Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 28, at 2:15 o'clock

SATURDAY EVENING, MARCH 1, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

SHOSTAKOVITCH Symphony No. 1, *Op. 10*

- I. Allegretto; Allegro non troppo
- II. Allegro
- III. Lento
- IV. Allegro molto

SCHÖNBERG Five Pieces for Orchestra, *Op. 16*

- I. Vorgefühle (Presentiments)
- II. Vergangenes (The Past)
- III. Sommermorgen an einem See (Summer Morning by a Lake)
- IV. Peripetie (Peripeteia)
- V. Das obbligate Recitativ (The Obbligate Recitative)

INTERMISSION

BERG Three excerpts for Soprano and Orchestra
from the Opera "Wozzeck," *Op. 7*
(First performance at these concerts)

PROKOFIEFF Scythian Suite, "Ala and Lolli," *Op. 20*

- I. The adoration of Veles and Ala
- II. The Enemy God and the Dance of the Black Spirits
- III. Night
- IV. The Glorious Departure of Lolli and the Procession of the Sun

SOLOIST

PATRICIA NEWAY

BOSTON SYMPHONY ORCHESTRA

Fascinating Modern Music

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight, the 17th program in the Friday-Saturday series. Richard Burgin conducted the First Symphony of Shostakovich; Schoenberg's Five Pieces for Orchestra; three excerpts from the opera "Wozzeck" by Alban Berg, with Patricia Neway as soprano soloist, and the "Scythian" Suite by Prokofiev.

By CYRUS DURGIN

Cheers for Richard Burgin who, as conductor of the Boston Symphony concerts this week, has given the whole program to 20th Century music. It took courage to attempt this, and true dedication to prepare these difficult and complicated scores. The orchestra, responding to him with their best, played gloriously. The result was—at least to this chronicler—an afternoon of brilliance and fascinations.

Of course there were numerous empty seats, but that was partially due to bad weather. A fine day would have made a better test of how many subscribers remained away because of "modern music." But those present showed striking cordiality to the music and what sounded like admirable readings of the unfamiliar Berg and Schoenberg. With the familiar Shostakovich and Prokofiev, they surely were gorgeous performances.

Schoenberg's Five Pieces, played here but once before in 1914, long since acquired a legendary ill-repute as hideous and incomprehensible. They long remained unheard, therefore unknown, therefore without value, and the legend-out-of-ignorance grew like barnacles upon them.

Today, the Five Pieces prove to be extraordinary music, neurotic perhaps, but not phantasmagoric. They are short, compact each with its own mood, logic and ex-

pressive power. The titles need not be taken too literally, but if you do, the music justifies the titles. The pieces are instrumentally highly detailed, complex in rhythm, harmonic texture and in contrasts and blends of tone color.

The most remarkable aspect is their expressive quality, what the Germans call *ausdruck*. In this respect the Five Pieces are closer to music which preceded emergency of the 12-tone technique than to the mechanical, abstruse tonal yardage since produced by 12-tone disciples with more ability to learn than to create.

The "Wozzeck" fragments also proved to be deeply moving, both as a musical tissue of instruments and voice and as expression of the pathetic situation of poor Marie and her illegitimate child by that toy of merciless ill-fortune, the stupid soldier Wozzeck. Miss Neway used her beautiful big and lustrous soprano voice to superb effect, and much merited the hearty applause she received.

Compared to Berg and Schoenberg, the youthful and altogether notable First Symphony of Shostakovich sounded velvety and almost old-fashioned. After the muted brass and strings (including double-basses) of the 12-tone masters, the plangent "Scythian" Suite was pure extroverted excitement. Truly, a marvelous afternoon! *Globe 3-1-58*

Next week Charles Munch will conduct the Suite from Handel's "Water Music," the Third Symphony of Henry Barraud (first performance); the Viola Concerto of Walter Piston (first performance) with Joseph De Pasquale as soloist, and Roussel's Suite in F.

By Jules Wolfers

The 20th century has finally and unmistakably arrived at Symphony Hall! When works by Shostakovich, Schönberg, Alban Berg, and Prokofiev all can be listed on the same program and when all these works can receive sustained applause from an interested audience, then the 20th century really has dawned at the corner of Huntington and Massachusetts Avenues!

Not that all-modern programs have not been featured here in the past. But in general there has been a notable lack of enthusiasm for them. Audience reaction at best has been politely indifferent. Sometimes indeed the music had to be rather forcibly rammed home as when Serge Koussevitzky repeated a work a week later because he felt his audience had not sufficiently understood or appreciated it at the premiere.

Yesterday afternoon's out-

come was all the more remarkable because it contained atonal and atonal-derived music. Schönberg's "Five Pieces for Orchestra" had been received with laughter, consternation, and bewilderment when first played in Boston in 1914. But yesterday the composer's experiments with new ways of putting sounds together was comprehensible if still a little strange for many of the audience. The point is that new musical vocabularies have been heard often enough here for Schönberg's pieces to have become accessible.

Richard Burgin conducted the difficult work splendidly. The associate conductor of the Boston Symphony has always been noted for his musicianship and good taste. Yesterday, however, he achieved the high point of his conducting career thus far. Not only had he shown boldness in choosing what might have been a most controversial program, but he conducted the varied works with veracity, imagination, and extreme skill.

The orchestra needed a sure guiding hand through the Schönberg and Berg, and Mr. Burgin did not fail to provide it.

The Three Excerpts for Soprano and Orchestra from the Opera "Wozzeck," Op. 7, by Alban Berg form a compelling and gripping work. It was cause for wonder that our orchestra never before had performed it.

But better late than never,

particularly as the music was heard in the beautiful projection by Patricia Neway, soprano, and the conductor. Miss Neway's singing won her audience, as did the conductor's delineation of the score.

Mr. Burgin had shown good sense in opening the afternoon with the Shostakovich Symphony No. 1, Op. 10. This product of the Russian composer's late teens is filled with youthful spirits and spiced by humor and pretty conceits. In it Shostakovich swept together all sorts of little tunes he had improvised and composed in his boyhood and youth. It is bold, cocksure, exciting and lots of fun to hear.

Monitor 3-1-58

Nor were there any particular problems to be found in Prokofiev's Scythian Suite, "Ala and Lolli," Op. 20, a work which not so long ago was considered a daring excursion. Now its notes are plain enough in spite of its exciting rhythms, large sounds, and glittering colors. One is now forced to note that this is a

rather commonplace work but still an unusual achievement for a 23-year-old composer, Prokofiev's age at the time.

This was just the way to end this memorable concert, with speed, color, and dash. As in the previous works the conductor was recalled repeatedly to the platform and as before he shared the applause with the players who had put in a hard-working afternoon.

Herb 3-1-58 Symphony Concert

The Boston Symphony orchestra, Richard Burgin conducting, gave the 17th program of the 77th season in Symphony Hall yesterday afternoon. Patricia Neway, soprano, was the soloist. The program: Symphony No. 1, Op. 10... Shostakovich; Fives Pieces for Orchestra, Op. 16... Schoenberg; Three excerpts from "Wozzeck," Op. 7... Berg; Scythian Suite, Op. 20... Prokofiev.

By RUDOLPH ELIE

On the occasion of the first performance of Schoenberg's Five Pieces for Orchestra at these concerts in 1914 a critic (as amusingly quoted in the current program) deposed and said that they were an "excruciating novelty."

Forty-eight years later these Five Pieces, revived yesterday by Richard Burgin remain a novelty but by no means an excruciating one; difficult, but not excruciating. After what music—and we have been through in that half century a composer would be hard put to think up anything that would actually offend the ear. The musical spirit, yes, as in the case of Sessions' recent horror and Diamond's dank ollapodrida of the year before, but not the ears: We are now limply inured to the fact that tonality, harmony and consonance are meaningless in exactly the same way atonality, disharmony and dissonance are meaningless too. They are a part of the musical expression of the day and, for better or worse, will remain so. And the ear adjusts, as it always has, to anything.

But there's one thing composers like Schoenberg always overlook. And that is the ear's memory is longer—and tougher—than the proverbial elephant's. The reason why musical audiences stick so stoutly by the older classics is that the ear, once it makes acquaintance with a given melody or phrase or rhythmic pattern, always recognizes it and bows to it a second time around. This is true even when, as in the case of variations, the material is always presented in a different light. That, in fact, is what makes variations fun.

Now today Schoenberg's "sound" as such, the so-called dissonances, the eccentricities of instrumentation and so on, are not in least offensive to the ear. The terrific din of Prokofiev's "Scythian Suite" is a great deal more so, really. What goes wrong, however, and what causes discomfort, is that there is nothing for the aural memory to retain. As in Sessions' Symphony, nothing is ever repeated or even made clear. One goes from note to note with nothing whatever to cling to, and this results in bewilderment and frustration not actually recognized by the mind but there just

the same. The head, in short, tries to listen and follow, but the ear just won't: it has an adamant mind of its own. "This," it says to itself, "is nonsense and nothing will ever convince me it isn't." In view of the fact that 48 years have passed and the Five Pieces have still made no headway in acceptance, would seem to indicate that it is that the ear isn't very much in error after all.

Quite Different

However, when you introduce the heart into music without any sequential structure, musically speaking, something quite different happens, and it happens with striking effect in the excerpts from Berg's "Wozzeck." Though far stricter in conforming to the Schoenberg system, Berg's music for "Wozzeck" is at once infinitely more alive and infinitely more human than anything Schoenberg ever wrote after "Verklarte Nacht." It is almost impossible to explain why this music produces such an intense quality of poignancy, of emotional tension, of tragedy, but it does. The ear quite overlooks the fact it has little to cling to as the mind recognizes in this music a musico-dramatic experience of the first order.

Well, this is hardly the place for an essay on the psychology of music, and it must be said that Patricia Neway, who did the role of Marie in the New York City Center production some years ago, was magnificent. Hers is not the concert

hall type of voice, to be sure, but in a part like this the great expressivity of her style, and the highly charged emotional quality of her voice emerge with sweeping effect, and she did these enormously difficult passages as well as the dramatic sprechstimme with a powerful sense of communication brilliantly supported, meanwhile, by the orchestra under Richard Burgin.

The work, and the soloist, were very warmly received in contrast to the Schoenberg, which was merely applauded because it was there.

The concert began with a bracing performance of Shostakovich's vigorous First Symphony and ended with an exciting performance of Prokofiev's ear-crushing reply to "The Rite of Spring," and it all adds up to a much better concert than it seemed to be on paper.

Next week Mr. Munch returns to do works of Handel, Barraud and Roussel, introducing, on this occasion, Walter Piston's Viola Concerto with Joseph De Pasquale (for whom the work was written) as soloist.

PATRICIA NEWAY

Patricia Neway, born in New York, studied at the Mannes School. She was in the Opera Department of the Berkshire Music Center in the summer of 1946. In the season following she sang the part of the Greek chorus in Britten's *The Rape of Lucretia* on Broadway. In 1950 she sang the part of Magda Sorel in Menotti's *The Consul* in New York and later in Paris and London. She has sung with the New York City Opera.

THREE EXCERPTS FROM THE OPERA WOZZECK, Op. 7

By ALBAN BERG

Born in Vienna, February 9, 1885; died there, December 24, 1934

Georg Büchner (1813-1837) sketched a play, *Wozzeck* (originally spelled "Woyzeck") in the year before his death. Alban Berg witnessed a stage performance in May, 1914, and at once began to cast it into a libretto. He completed his text in 1917, and the full score of his Opera in 1921. The score was published in a piano arrangement by subscription in 1923. The score was acquired by the Universal Edition in 1924.

The three excerpts (as here performed) were prepared by the composer before the performance of the entire work was possible and these were presented in Frankfurt-am-Main on June 11, 1924, Herman Scherchen conducting. The entire opera was first heard at the *Staatsoper* in Berlin, December 24, 1925 under the direction of Erich Kleiber. Performances followed throughout Europe.

On October 16, 1930, the three excerpts were introduced to America at a concert of the New York Philharmonic Society, again under the direction of Erich Kleiber. The first stage performance in America was given by Leopold Stokowski conducting the Philadelphia Orchestra, augmented by members of the Curtis Symphony Orchestra, in Philadelphia, March 19, 1931. The performance was repeated in New York on the following November 24. Dimitri Mitropoulos conducted the entire opera in concert performance at a New York Philharmonic concert on April 12, 1951. *Wozzeck* was performed by the New York City Opera on April 3, 1952.

The Suite calls for the following orchestra: 4 flutes and 2 piccolos, 4 oboes and English horn, 4 clarinets in B, 2 in E-flat, and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 4 trumpets, 4 trombones, tuba, timpani, cymbals, triangle, bass drum, rute (brush), side drum, large and small gong, xylophone, celesta, harp and strings. The score is dedicated to Alma Maria Mahler.

THE scenes in the opera (five in each act) are connected by orchestral interludes ("Bruchstücke"). The first excerpt is the opening of the third scene of Act I, with the interlude preceding. It shows Marie alone with her child. The second excerpt is the opening of Act III, again showing Marie with her child. The third excerpt is also drawn from Act III (the end of Scene 4, and Scene 5). It thus includes the interlude between the last two scenes, and the close of the opera.

Wozzeck is a pitiable figure, a social underling, a humble soldier, unable to face his family problem, pursued by paranoia, beaten by poverty. He and his girl, Marie, have a child, and are not married. He is the orderly of the Captain of the regiment, who for amusement teases him about his "morals," and he is bound by necessity to let the regimental Doctor experiment upon him.

The first excerpt introduces Marie in their poor tenement, her child beside her. A regiment passes, and she sings:

Soldaten, Soldaten
Sind schöne Burschen!

Soldiers, soldiers
Are handsome fellows!

The troop is led by a gorgeous drum major, who waves to her at her

window. The strains of the march are suddenly shut out as she closes the window. She rocks the child to sleep with a lullaby.

Komm, mein Bub! Was die Leute
wollen!
Bist nur ein arm' Hurenkind und
machst
Deiner Mutter doch so viel Freud'
Mit deinem unehrlichen Gesicht.
Eiapoepia.

Come my boy, what do people
expect?
You are only a harlot's child;
Yet you give your mother joy
With your unhallowed face.

Mädel, was fangst du jetzt an?
Hast ein klein Kind und kein
Mann!
Ei, was frag' ich darnach?
Sing' ich die ganze Nacht:
Eiapoepia, mein süßer Bu',
Gibt mir kein Mensch nichts
dazu!

Girl, what now can be done?
You have got a child and no
husband.
What's the good of asking?
If I should sing the livelong night:
"Hush, my baby sweet,"
Not a soul would come to my aid.
Hansel, harness your six white
chargers,
Give them your fodder, give them
to drink.
No fodder they'll eat,
No water they'll drink!
Only cool wine must it be!

(In the intervening scenes, Marie is seduced by the Drum Major,

who gives her pretty earrings, and the Captain and the Doctor taunt Wozzeck with the fact. Wozzeck is maddened by jealousy and almost strikes her. The Drum Major baits him in a dance hall, and later in the barracks provokes a fight, leaving him beaten and bloody.)

The second excerpt is the first scene of Act III. Marie in her room is reading from the Bible the story of Mary Magdalen and reproaching herself for her sin:

"Und ist kein Betrug in seinem
Munde erfunden worden . . ."
Herr Gott, Herr Gott! sieh mich
nicht an!

"And there is no guile found in
his mouth . . ."
Lord, Lord, look not upon me!

Variation I (Marie continues reading):

"Aber die Pharisäer brachten ein
Weib zu ihm, so im Ehebruch
lebte.
Jesus aber sprach:

"But the Pharisees brought unto
him a woman that lived in
adultery.
Jesus said:

Variation II:

"So verdamme ich dich auch
nicht, geh' hin, und sündige
hinfort nicht mehr!"

"I condemn thee not; go now
and sin no more!"

Variation III (Marie looks at her child):

Herr Gott, der Bub gibt mir einen
Stich ins Herz!
Fort! Das brust sich in der Sonne!

Lord God, the boy stabs me to
the heart!
Go! You're nothing to brag about!

Variation IV (Marie cries suddenly):

Nein, komm, komm her! Komm
zu mir!

No, no! Come here! Come to me!

Variation V (Marie begins to tell the child a story):

"Es war einmal ein armes Kind
und hatt' keinen Vater und
keine Mutter; war alles tot und
war niemand auf der Welt, und
es hat gehungert und geweint
Tag und Nacht . . .

"Once there was a poor child
that had neither father nor
mother—
Both were dead and there was no
one else in the world—
And it was hungry and wept day
and night . . .

Variation VI (Continues the narration):

"Und weil es niemand mehr
hat' auf der Welt . . ."
Der Franz ist nit gekommen,
gestern nit, heut' nit . . .

"And since he had no one left in
the world . . ."
Franz has not come, not yester-
day, not today . . .

Variation VII (Turning quickly to the Bible):

Wie steht es geschrieben von der
Magdalena?

What is written here about the
Magdalen?

Fugue (Marie reads, then beats her breast):

"Und kniete und küsste hin zu
seinem Füßen und weinte und
küsste seine Füße und netzte
sie mit Tränen und salbte sie
mit Salben . . ."

Heiland! Ich mochte Dir die
Füße salben; Heiland, Du hast
Dich ihrer erbarmt, erbarme
Dich auch meiner!

"And she knelt and kissed His
feet and wept, moistening them
with her tears, and anointed
them with ointment . . ."

Holy one, I would anoint Thy
feet also. Lord, Thou hadst pity
on her; have pity on me, too!

(A night scene by a pond shows Marie and Wozzeck. She points out that the moon is blood-red, and at the word he is possessed by one of his wild hallucinations. He thrusts his knife into her throat. He runs away in terror, but returns to recover the knife, throws it into the pond. He wades blindly into the water, which in his imagination has turned to blood. He stumbles and is drowned.)

The third excerpt begins at this point, and after an orchestral adagio in D minor leads to the final scene. It is the street in front of Marie's house. Her little boy is playing with other children. They hear about the murder and tell the child that his mother is dead. (These voices are omitted in the concert performance.) He does not know what

"dead" means, but continues to play on his hobby-horse, calling "Hopp! Hopp!" The children run off to see the body and the little boy follows, still calling "Hopp! Hopp!"

• •

Alfred Einstein has written of *Wozzeck*:

"From beginning to end it is both impressionistic and expressionistic. It is music drawn from Wozzeck's poor, worried, inarticulate, chaotic soul: It is a vision in sound. The orchestra is like a bundle of nerves; at first sight it seems to consist only of confused strands, but it is actually a living organism. The events seem to be part of a dream; they are distorted as in some fantastic nightmare; even the folksong element is distorted. But *even the noise proves to be expression and the naturalism style*. In the crucial scene, when Wozzeck becomes aware of Marie's infidelity, a chamber orchestra is used to represent the subconscious ideas of *blood* and *knife* — ideas with which Wozzeck toys for the first time. The chorus of sleeping soldiers is also a chorus of ghosts. The work is full of what lies behind and beneath the ordinary waking life. One will not want to hear it often, but the more one does hear it, the more the music becomes apparent. . . . What makes this work so unique and so convincing is that in this one particular case we have a composer whose technique from first to last is in perfect accord with his purpose of giving expression to the poem."

THE BERKSHIRE MUSIC CENTER
AT TANGLEWOOD—1958

The Boston Symphony Orchestra announces the 16th session of the Berkshire Music Center at Tanglewood during six weeks from June 30 to August 10. The Berkshire Music Center, headed by Charles Munch, is a training school for young musicians, offering a concentrated experience in ensemble performance guided by a distinguished faculty including 22 Boston Symphony Orchestra musicians.

The school, which was founded by the Orchestra in 1940 on the initiative of Serge Koussevitzky, will offer this season five departments of study. In the department of instrumental music, Eleazar de Carvalho, the Brazilian conductor, will be in charge of the Orchestral Division, and Richard Burgin and William Kroll, joint heads of the Chamber Music Division. Hugh Ross will head the Choral Department and prepare choruses for the Festival performances. Aaron Copland will again

be in charge of the Department of Composition. The Music Center's Opera Department will be active this season in the training of singers under the leadership of Boris Goldovsky; and the Tanglewood Study Group, providing musical activity and experience for the teacher, the advanced student, and the amateur, will be directed by Ludwig Zirner. Aaron Copland is Chairman of the Faculty; Ralph Berkowitz, Dean; and Leonard Burkat, Administrator.

Paul Fromm, President of the Fromm Music Foundation of Chicago, will sponsor a program for the study of contemporary music at Tanglewood. The Fromm program, which will be presented for the second year, will be part of the Composition Department and will be under the supervision of Aaron Copland.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN-FIFTY-EIGHT

Eighteenth Program

FRIDAY AFTERNOON, MARCH 7, at 2:15 o'clock

SATURDAY EVENING, MARCH 8, at 8:30 o'clock

HANDEL.....Suite for Orchestra (From the Water Music)
(Arranged by Sir Hamilton Harty)

- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

BARRAUD.....Symphony No. 3

- I. Pesante e marcato; Allegro vivace; Tempo primo
- II. Presto
- III. Adagio
- IV. Energico

(First performance)

INTERMISSION

PISTON.....Concerto for Viola and Orchestra

- I. Con moto moderato e flessibile
- II. Adagio con fantasia
- III. Allegro vivo

(First performance)

ROUSSEL.....Suite in F major, Op. 33

- I. Prélude
- II. Sarabande
- III. Gigue

SOLOIST

JOSEPH DE PASQUALE

New Music by Piston, Barraud

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight, the 18th program in the Friday-Saturday series. Charles Munch, music director, conducted Sir Hamilton Harty's arrangement of a Suite drawn from the "Water Music" by Handel; the Symphony No. 3 by Henry Barraud (first performance); the Viola Concerto by Walter Piston (first performance); Joseph De Pasquale, soloist, and the Suite in F major by Roussel.

By CYRUS DURGIN

Charles Munch returned to the conductor's stand of the Boston Symphony Orchestra yesterday afternoon (with a shorter baton of natural color instead of the long, white one he usually employs) and gave first performance of two new scores. They are the Viola Concerto by Walter Piston of Harvard, and the Symphony No. 3 by the French Henry Barraud. Both composers were in the audience and bowed in response to applause.

Mr. Piston's Concerto is a splendid work and it must have been as splendidly played by soloist Joseph De Pasquale, the distinguished first viola of the Orchestra, for whom it was written and to whom it was dedicated. Indeed, as the composer says in a program note, "many of its musical thoughts may be said to have been inspired and motivated by his superb viola playing."

In the course of a work whose basic aim was pure and beautiful music, Mr. Piston desired that the viola stand out clearly. He surely succeeded, for while the orchestra is substantial, the technical balance and contrast of the writing is a model of perfection. The viola here sings always, and in Mr. De Pasquale's hands, the singing was glorious. There is a spice of virtuoso exhibition of bow and digital technic.

The first movement, where the motion is moderate and flexible,

has a gentle nocturne quality, with the orchestra subdued through much of the movement. The adagio has a fine rhapsodic tenderness, and here as in the entire work there is free flow of melody. Rhythmic bounce and vivacity characterize the finale, an allegro vivo. Here is real music, of the greatest skill and utmost sensitivity. In Mr. De Pasquale the composer surely has his ideal interpreter. The Piston Viola Concerto deserves to take its place in the repertory as an outstanding 20th-Century work for both the solo instrument and orchestra.

A Massive Work

Mr. Barraud's long Symphony begins and ends with a sort of rugged motto theme coming out of the bass strings and piano. It is a very massive work, written with notable technical fluency, but heavily scored. There is much strong dissonance, but there is also melody if of a rather dry and not very salient kind. The various instrumental sections often sound in solid blocks. It is going to take more hearing for me to get deeply into this work.

Handel and Roussel were the quintessence of brilliance as Mr. Munch conducted them and the orchestra, in top form, played them. The tempi were consistently brisk, and in the case of Roussel's wonderfully buoyant Suite, a challenge to the prowess of the players. I wish Mr. Munch would give us also Roussel's Flemish Rhapsody one day—anything that Roussel wrote is worth hearing.

Next week Mr. Munch will present Bartok's Music for Strings, Percussion and Celesta; the Ravel Piano Concerto and d'Indy's Symphony on a French Mountain Air. Nicole Henriot will be soloist.

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 18th program of the 77th season in Symphony Hall yesterday afternoon. The soloist was Joseph De Pasquale, viola. The program: Suite from The Water Music, Handel-Harty; Symphony No. 3, Barraud; Concerto for Viola and Orchestra, Piston; Suite in F major, Op. 33, Roussel.

By RUDOLPH ELIE

In view of the beguiling qualities of the viola, it is a very singular thing that it has remained for a contemporary composer to write the first "legitimate" concerto for it considering the fact the instrument has been established more or less in its present form since the early 17th century.

In saying "legitimate," I mean a work written specifically for the viola and orchestra, and one which treats the instrument not as a bigger fiddle, but as a noble stringed instrument with unique characteristics of its own. There are, to be sure, a number of transcriptions, a concerto or two by Boccherini (though his, like Handel's was probably originally for violin) and, more recently, some serious and splendid works by Hindemith. Oddly enough Bach, himself a first class viola player, never composed for the solo viola, though he did do a set of sonatas for the viola da gamba . . . again, a quite different instrument.

GIANT STEP

In any case Walter Piston, one of our most distinguished contemporaries, has, in one giant step, provided the world with a viola concerto worthy of the instrument. Composed for and dedicated to Joseph De Pasquale, the orchestra's first violist, the Concerto displays the instrument in all its special and marvelous capacities, but at the same time makes its mark as a unified and deeply felt composition in which the viola does not merely contend with the orchestra, but rises out of it as an integral part of the communication.

In theory, the viola technique is the same as that of the violin, but in practice it is quite another thing. And this is something that Mr. Piston comprehends to a very marked degree. His materials are very musical and, in the adagio, lyric in the extreme. Yet there is a limpid clarity to his writing that allows one to hear the most subtle textures even in relatively fortissimo passages. The orchestration, thus, is as masterly as the solo voice.

Yet, while the music itself stands on its own, even more impressive is the fact that it reveals a profound understanding—and love—of the viola and viola players. Mr. Piston avoids the treacherous ground of the extreme upper register; he points up the instrument's chromatic facility in middle range; he favors natural rather than artificial harmonics; he gives the bow more time to dig in (for the instrument doesn't speak as quickly as the

violin.) And always he emphasizes tone, even seeking the proper orchestral coloration to offset the nasal quality of the top string while enhancing it with other effects when the instrument reaches for its lower, more veiled timbres.

BRILLIANT SPOKESMAN

Nor could he possibly have had a more brilliant spokesman than Mr. De Pasquale, who can carry out the composer's every intention to the manor born. Though he has all the finger dexterity of the violinist, he doesn't try to play like one, using a firmer touch on the fingerboard. He avoids heaviness in the triple and quadruple stops and always seeks the right quality of tone and attack for the right ideas.

To this add his magnificent sense of drama in tone production, his exactitude of intonation and his obvious relish in music written for him, literally, technically and esthetically, and you have some idea of the musical values of this occasion. I would like to discuss the work itself at greater length, for it is superb Piston, but suffice it to say for the moment that the audience seemed well aware of the fact and gave the composer, who was present, as cordial a reception as it did to the performer.

Henri Barraud's Third Symphony is a harder nut to crack for, though interesting, its essential character is so steeped in a sort of dark, even tortured, sense of mysticism that it is difficult indeed to deal with. Based on a striking five-note motto which appears again at the very end of the four movement work, it is individual in sound and removed from the familiar techniques of the day. It appears basically rooted in the shifting chromaticism of Franck and one thinks—though very fleetingly—of Hindemith.

LACKS PERSONALITY

Its character is largely dissonant though not aggressively so, and often contrapuntal in development. Although there is a sense of largeness about it, and of urgency as well, it seems to lack personality: one is always on the outside viewing the passing musical events but never being carried away by its currents. Additional hearings might well unlock some of its granitic intellectuality, but a first hearing doesn't really invite a second. M. Barraud, a distinguished looking man of middle years, was also in the audience, and was very courteously received.

Next week's concert—for my undue loquacity makes it impossible to say anything about the Handel and the Roussel save that they were effectively done—brings back Nicolle Henriot in Ravel's Piano Concerto and D'Indy's Symphony on a Mountain Air. Bartok's Music for Strings, Percussion and Celesta completes the program.

By Jules Wolfers

In one way it is a little uncomfortable to have not one but two premières on the same program, as was the case yesterday afternoon at Symphony Hall. One is tempted to hold one work up to the other, to examine each for similarities, differences, workmanship and, indeed, quality.

Considered in this way, Henry Barraud's Symphony No. 3 and Walter Piston's Concerto for Viola and Orchestra actually have little in common and were all the more congenial for that reason.

Further contrast was offered by opening the concert with Handel's outgoing and uncomplicated Suite for Orchestra (From the Water Music) as arranged by Sir Hamilton Harty. This was the best sort of introduction to the Barraud, which also is outgoing. While written from a different set of premises it achieves the same sort of results in kind if not in degree as the Handel Water Music.

There is something exceedingly refreshing in Mr. Barraud's exuberance and lack of self-consciousness. He works with a directness and urgency. A clearly heard, clearly understood and clearly remembered motto opens the piece and makes its reappearance in a number of ways and a number of places to add a sense of organic unity to the four-movement work.

As a whole the mood is one of power and strength in the first movement. The strength is transmitted without loss into speed for the Presto second

movement. Both third and fourth movements carry the development forward in logical form, first in slow tempo and finally with energetic motion culminating with a statement of the original theme.

The symphony was given a splendid performance which seemed to express the meaning, content, and sound of the music in exemplary fashion. The composer was in the audience and was called forward to share the considerable applause with conductor and players. *CS M 3/5/38*

Among the many admirable traits of Walter Piston, one in particular always has endeared him to musicians. He has a respect and esteem for the performing artist which at times approaches reverence for particularly distinguished performances. To him the performer is on a par with the composer—one cannot exist without the other.

As he has done in the past, Mr. Piston dedicated his new viola Concerto not to some outstanding patron of the arts or some distinguished confrere but to a player—Joseph de Pasquale, principal violist of the orchestra. The first performance of the work also was entrusted to his hands. Mr. Piston well knew what he was doing! This was an expert rendition with Mr. Munch's sympathetic accompaniment.

In some ways this is a concerto in the old style—soloistic with the viola given a predominating part—not always true in present-day concertos—and, believe it or not, with cadenzas, albeit brief and tiny

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ones, given all alone to the soloist. The melodic outline is persuasive and logical in its development. The solo voice has balance, poise, and interest.

The new Concerto is a most expressive and emotional work. The fact that the composer shows these qualities with superb taste and by what might be called indirect suggestion rather than overt display does not make his feeling and artistic perception any the less real.

One can expect a brilliant future for this music. It certainly is getting off to a promising start with Mr. de Pasquale scheduled to play it a dozen times in the next two or three weeks. Yesterday there was much applause for composer, soloist, conductor, and orchestra with Mr. Piston present.

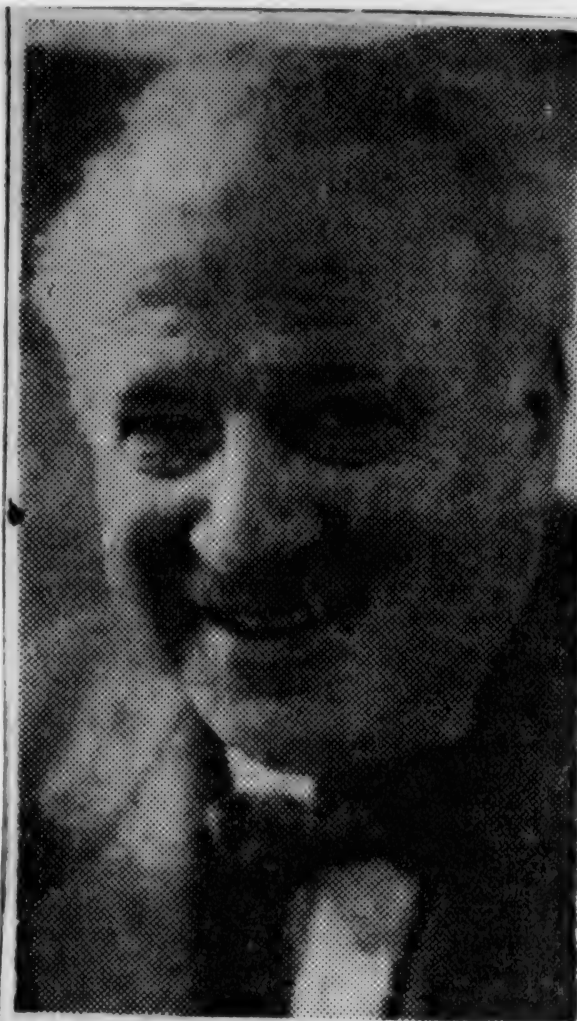
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Joseph de Pasquale was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first

viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy*, Strauss' *Don Quixote*, Viola Concerto in B minor by Handel (?), the Concerto by William Walton, and (with Ruth Posselt) Mozart's Sinfonia Concertante.

In the present performances he plays a Gasparo da Salò instrument.



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SYMPHONY NO. 3

By HENRY BARRAUD

Born in Bordeaux, April 23, 1900

This Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion, harp, piano, celesta, and strings.

The score of the new Symphony is not available for analysis as this Bulletin goes to press.

HENRY BARRAUD's choral *Le Mystere des Saints Innocents* was performed by this Orchestra under the direction of Serge Koussevitzky as "Conductor Emeritus" on December 1-2, 1950, when the Chorus Pro Musica assisted. His ballet suite, *La Kermesse*, was introduced at the Berkshire Festival on August 3, 1956, under the direction of Eleazar de Carvalho. His *Te Deum* for Chorus and Orchestra was performed at the Boston concerts on April 26-27, 1957. The piece was written in memory of Serge Koussevitzky.

The brother of the composer, Jean Barraud, was Lieutenant in the Army of the French resistance, in charge of several regiments of the South West. He was arrested by the Gestapo July 28, 1944, and shot at the Camp of Souge on August 1.

Henry Barraud began his musical studies in Bordeaux with Fernand Vaubourgoin and lived there until 1926, when he went to Paris and completed his studies with Georges Caussade, Paul Dukas and Louis Aubert. Pierre Monteux introduced his first orchestral compositions — the *Finale of a Symphony* in 1932, and his *Poème* in 1933. He directed productions at the *Opéra Comique* and the *Comédie des Champs-Élysées* in 1937 and subsequently wrote musical articles in the *Journal* and the *Triton*. He entered the War as Lieutenant of infantry in August, 1939, was captured and escaped. In 1944 he was appointed the director of music in the *Radiodiffusion Française*.

Fred Goldbeck has provided the following description of the composer for the new Grove's Dictionary of Music and Musicians:

"Barraud's music is typically French and emphatically un-Parisian. A taste for gothicism and medievalism is noticeable in his vocal and

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One can expect a brilliant future for this music. It certainly is getting off to a promising start with Mr. de Pasquale scheduled to play it a dozen times in the next two or three weeks. Yesterday there was much applause for composer, soloist, conductor, and orchestra with Mr. Piston present.

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dramatic works and revealed by his choice of texts and subjects: Villon, the Chaucerian *Farce de Maître Pathelin*, the Brueghel-like *La Kermesse*, a 'mystery' by Peguy (*Les Saints Innocents*) and the Opera *Numance* (after Cervantes). In his symphonic and chamber music, too, a sense of tragedy and grandeur stands out. Impressiveness of construction is given preference over charm of detail, and occasional asperities are part of Barraud's style. Modal writing and dissonance, and even twelve-note series are to be found, side by side, in different works of his. Technically an avowed eclectic, he takes the view that a composer's originality lies in the expressive content of his music, not in his harmonic or contrapuntal devices."

CONCERTO FOR VIOLA AND ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

This Concerto, recently completed, was composed for the Boston Symphony Orchestra and is dedicated to Joseph de Pasquale. The instrumentation follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, harp, and strings.

Mr. Piston has kindly written for this program his observations on the viola under the heading:

"VIOLA AND ORCHESTRA"

MUSICAL instruments in evolution reflect the ever changing tastes and preferences of players, composers, and listeners. During one's lifetime nearly all instruments show remarkable modifications in tone color, range, dexterity, dynamic power, and other details of technique and expression. These variations are brought about not only by mechanical alterations and improvements, but also by differences in the ideal of sound sought by the performer. The same instrument may sound different when played by a different person.

At the present time the violin and the 'cello appear to be in a fairly

stable evolutionary state, whereas the viola seems reluctant to settle down to a well-defined standard measurement. Large and small violas may be observed in the same orchestra, and it is evident to the ear that the concept of a characteristic viola tone admits a wider variation than is the case with violin or 'cello tone.

The viola should not be thought of as a "tenor violin" or a higher pitched 'cello. It is a distinct and individual member of our modern family of stringed instruments, its beautifully peculiar sound being largely the result of physical circumstances governing its size and proportions. Were the viola as long as it ought to be for its pitch, relative to that of the violin or the 'cello, the left hand could not negotiate the fingerboard, and if it were of sufficient thickness it could not be held under the chin. As it is, very strong fingers are needed to play it, and the extended position of the left arm can be extremely tiring.

Compared with the violin, the viola has a warmer and richer tone in the low and middle registers, while its upper string is characterized by a certain sandy quality. The high notes are less shrill than those of the violin, less "hi-fi," although they are no less rich in upper partials. The viola has greater tone weight, but it cannot penetrate or soar, unless permitted to do so by carefully adjusted accompanying parts.

The ranges of the two instruments are just about equal in extent, the viola being of course pitched a fifth lower.

The Concerto is intended to set forth the resources of the viola in melodic expressivity and technical agility, throughout its range. It was not my intent, however, that the work should be merely a show piece, but rather that the purely musical ideas and their development in a formal design should remain predominant. The score is by no means a subservient accompaniment. The orchestra is a coöperating partner.

The two most important problems in this combination of viola solo with orchestra proved to be balance of sound and association of tone colors. These problems are not exactly peculiar to this combination, but they seemed here more pronounced and ever present. I was more than ever impressed with the necessity for the most intimate knowledge of every instrument. Likewise indispensable is the faculty of hearing mentally what one writes, and writing accurately what one hears mentally. The scoring had to be of a transparency to allow the solo voice to be heard in all registers at all times.

I venture to mention some of the instrumental combinations I found attractive and appropriate to the music: viola above oboe, then above

flute; viola between oboe and horns, harp; viola high, over staccato brass; viola low, under high flute and harp; viola an octave above English horn; viola in middle register between flutes and bassoon, cellos; viola in figuration around oboe and bassoon octaves; viola high in fast spiccato, over harp, bass drum, cymbals, triangle; viola in canon with English horn; high viola with mirror in bass clarinet.

It is my belief that a creative artist cannot and should not resist the urge to reach into the unknown. There are some moments in my concerto the precise effect of which I am unable to predict with certainty, because of acoustical and psychological complications. At the present writing I have not heard the work played by the orchestra, but by the time these lines are read I shall know whether or not retouching is called for. We are told the electronic millennium will do away with all these uncertainties of art, and bless us with the security of accurate and predictable rigidity. Until then, composers will continue to grope for perfection.

The Concerto was written expressly for Joseph de Pasquale, and many of its musical thoughts may be said to have been inspired and motivated by his superb viola playing. Its composition was a stimulating and absorbing experience.

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Nicole Henriot, soloist at the Boston Symphony weekend concerts in Ravel's Concerto for Piano and Orchestra and d'Indy's Symphony for Orchestra and Piano on a French Mountain Song. CS M.3-13-58

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN-FIFTY-EIGHT

Nineteenth Program

FRIDAY AFTERNOON, MARCH 14, at 2:15 o'clock

SATURDAY EVENING, MARCH 15, at 8:30 o'clock

BARTÓK.....Music for Strings, Percussion and Celesta

- I. Andante tranquillo
- II. Allegro
- III. Adagio
- IV. Allegro molto

RAVEL.....Concerto for Piano and Orchestra

- I. Allegramente
- II. Adagio assai
- III. Presto

INTERMISSION

D'INDY.....Symphony for Orchestra and Pianoforte
on a French Mountain Song, *Op. 25*

- I. Assez lent; Modérément animé
- II. Assez modéré, mais sans lenteur
- III. Animé

SOLOIST

NICOLE HENRIOT

MISS HENRIOT uses the Baldwin Piano

flute; viola between oboe and horns, harp; viola high, over staccato brass; viola low, under high flute and harp; viola an octave above English horn; viola in middle register between flutes and bassoon, cellos; viola in figuration around oboe and bassoon octaves; viola high in fast spiccato, over harp, bass drum, cymbals, triangle; viola in canon with English horn; high viola with mirror in bass clarinet.

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SYMPHONY HALL

Symphony Concert

The 19th Friday afternoon program by the Boston Symphony Orchestra took place yesterday under the direction of Charles Munch; the soloist was Nicole Henriot and the program was as follows:

Bartók—Music for Strings, Percussion and Celesta.
Ravel—Concerto for Piano and Orchestra.
D'Indy—Symphony for Orchestra and Pianoforte on a French Mountain Song, Op. 25.

3/16/58

By ELINOR HUGHES

Yesterday's concert proved an exceptionally stimulating affair, even though a serious note was struck at the outset when Mr. Munch, mounting the conductor's stand, announced that the orchestra would play a chorale from the St. Matthew Passion in memory of the Herald's music critic, Rudolph Elie, Jr., who died suddenly in Los Angeles last Tuesday. The tribute was feeling and dignified, but I felt that quite possibly the magnificent playing by the orchestra all afternoon was the tribute that Mr. Elie, with his great admiration for the Boston Symphony, would most have appreciated.

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CSM ★ ★ ★ 3-15-58

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3/16/58

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BOSTON SYMPHONY ORCHESTRA

Henriot Soloist in Two Works

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday afternoon, and will repeat tonight, the 19th program in the Friday-Saturday series. Charles Munch, music director, conducted the following program: Chorale No. 63, Bach (in memory of Rudolph Elie); Music for Strings, Percussion and Celesta, Bartok; Concerto for Piano and Orchestra, Ravel; Symphony on a French Mountain Air, d'Indy. Nicole Henriot was piano soloist in the two works last named.

By CYRUS DURGIN

Charles Munch and the Boston Symphony Orchestra paid their tribute to the late Rudolph Elie at Symphony Hall yesterday afternoon.

Upon his first appearance, Dr. Munch addressed the audience in a low voice: "Ladies and gentlemen, first let us play a Chorale of Bach in memory of Rudolph Elie." He then turned to the Orchestra, and the massed strings performed, very slowly, Bach's Chorale No. 63.

This was a perfect tribute, for Mr. Elie often spoke of his fondness for Bach above all other composers, and this Chorale is one of the most prayerful and loveliest.

The program for this week is two-thirds French, one-third Hungarian, and it is remarkably stimulating. Bartok's extraordinary Music for Strings, Percussion and Celesta surely has stature beyond all the rest. It is music of extraordinary invention, both in technical device and instrumental color, and in what it has to communicate. Rhythmically, the score is sheer fascination.

The celesta came through all right, though its position on stage, behind the piano, must have somewhat muffled its delicate sonorities. Otherwise the performance had great vitality and beauty. It was exceedingly pleasant to observe how well the audience received Bartok, and called back Mr. Munch several times to applaud him and the Orchestra.

If pianist Nicole Henriot made

greater effect in the Symphony on a French Mountain Air than in Ravel, the difference, I believe, must be charged to the composers, not to her. Once again she was a marvel and a model of crisp, clean playing. Her articulation is always as even as a string of pearls, her use of the pedal deft, and rhythmically a delight. She gave her best to the Ravel Concerto, and so did the Orchestra, Dr. Munch conducting with loving care.

The fact seems, however, that Ravel's work, somewhat a pastiche of material and manner, is now partially glitter, but also in part a little faded. It has become somewhat old-fashioned in certain aspects, and those aspects are the pages in which Ravel came closest to sentiment. The long piano solo of the adagio no longer has the power it once exercised, and the tender places remind us all too unhappily that subsequent imitators debased the manner into "Warsaw Concertos" and the like.

The Symphony on a French Mountain Air continues fresh and vigorous and luminous and appealing. Miss Henriot performed her part spiritedly, Dr. Munch rhapsodized the score and the Orchestra gave it of their best and warmest. Even the melody of the finale, somehow reincarnated years later as the wartime tune "This Is the Army, Mr. Jones," does not throw you out of the mood the first two movements have engendered. For all hands, there was abundant and most enthusiastic applause.

Next week the Orchestra will make its last tour of the season. At the concerts of Mar. 28 and 29, Aaron Copland's Variations for Orchestra will have first performance, and William Primrose will be viola soloist in Berlioz' "Harold in Italy." Dr. Munch will begin with the "Linz" Symphony of Mozart. *Globe 3-15-58*

NICOLE HENRIOT

Nicole Henriot was born in Paris on November 23, 1925. She studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra.

FURTHER INFORMATION ON BERKSHIRE FESTIVAL PROGRAMS

Soloists for the Berkshire Festival this summer will include six outstanding young American pianists appearing on the six successive weekends of the Festival. Concerts will be conducted by Dr. Munch and Pierre Monteux. During

the Bach and Mozart weekends in the Theatre-Concert Hall, Lukas Foss will appear in the Bach Piano Concerto in D minor on Saturday evening, July 5, and Seymour Lipkin will perform the Piano Concerto in D minor, K. 466, by Mozart, on Sunday afternoon, July 13. At the concert of Saturday evening, July 12, which will be held in the Music Shed, Mr. Foss and Mr. Lipkin will be soloists in Mozart's Two-Piano Concerto in E-flat (K. 365). During the four following weekends in the Music Shed pianists will be Leon Fleisher on Sunday afternoon, July 20, performing Brahms' Piano Concerto No. 1 in D minor, Byron Janis performing Rachmaninoff's Piano Concerto No. 3 on Saturday evening, July 26, Leonard Pennario on Saturday evening, August 2, in Liszt's Piano Concerto No. 1 in E-flat, and, during the closing weekend, devoted to music of Beethoven, this composer's Piano Concerto No. 5, the "Emperor" Concerto, will be performed by Eugene Istomin on Friday evening, August 8.

Zino Francescatti will appear at the concert of Sunday afternoon, July 27, as soloist in Tchaikovsky's Violin Concerto.

Margaret Harshaw, soprano, will be heard in the Love-Death from "Tristan and Isolde" and the Immolation Scene from "Götterdämmerung" at the concert of Friday evening, August 1.

Choral works will include a special performance of Bach's B Minor Mass on Sunday afternoon, July 6, in the Music Shed. G. Wallace Woodworth, director of the Harvard Glee Club for the past twenty-five years, will conduct the concert in which the Orchestra will be assisted by the Harvard Glee Club and the Radcliffe Choral Society, and the soloists Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. Donald Gramm will also be soloist in the performance on Saturday, July 19, of Brahms' Requiem. The soprano soloist will be Hilde Gueden of the Metropolitan Opera Company, and the Festival Chorus. The Festival Chorus will also perform Beethoven's Ninth Symphony under Dr. Munch's direction at the final concert of the season on Sunday afternoon, August 10, and will be heard in a choral work by Mozart conducted by Hugh Ross at the concert of Sunday afternoon, July 13, in the Theatre-Concert Hall.

The music of a great composer will be featured on each of the six weekends and special works to be heard, in addition to those with soloist, include: by

Bach, Suites 1, 2, 3, 4; the Art of Fugue; by Mozart, "Eine kleine Nachtmusik," "Linz" Symphony, Symphony No. 40 in G minor; by Brahms, Symphony No. 4; by Debussy, La Mer; by Ravel, "Daphnis and Chloe; Suite No. 2 (with chorus); by Wagner, Prelude to "Meistersinger"; Siegfried Idyll; Siegfried's Rhine Journey; by Beethoven, Symphony No. 4.

Further information may be obtained from the Festival Office.

RADIO NEWS

After the conclusion of the Boston Symphony Orchestra's winter season, Station WQXR, New York, which carries the Boston concerts every Saturday night in New York, will continue with Saturday night broadcasts of the Boston Pops under the direction of Arthur Fiedler through May and June and the Saturday night concerts of the Berkshire Festival at Tanglewood conducted by Charles Munch. There will be six broadcasts of the Festival on July 5, 12, 19, 26, and August 2, and 9.

The addition of WBZ to Boston's FM stations and the pending addition of Station WBCN to be beamed from the John Hancock Building will bring the total of FM stations in Boston to eight. All of these stations will be principally dedicated to programs of fine music. They are as follows: WGBH, WXHR, WBZ, WCRB, WBUR (Boston University), WHRB (Harvard University), WERS (Emerson College).

Boston is fortunate in having more "classical" music available through frequency modulation than any other city in the United States.

• •

The complete performance of Bach's Mass in B minor will be heard by delayed broadcast from Station WGBH during the usual broadcast hours of the Orchestra next week—this to take the place of the regular concerts while the Orchestra is in New York.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN-FIFTY-EIGHT

Twentieth Program

FRIDAY AFTERNOON, MARCH 28, at 2:15 o'clock

SATURDAY EVENING, MARCH 29, at 8:30 o'clock

MOZART Symphony in C major, "Linz," No. 35
 I. Adagio; allegro spiritoso
 II. Poco adagio
 III. Menuetto
 IV. Presto

COPLAND Orchestral Variations
 (First performance at these concerts)

INTERMISSION

BERLIOZ "Harold in Italy": Symphony with Viola Solo, Op. 16
 I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy (Adagio; Allegro)
 II. March of Pilgrims singing their Evening Hymn (Allegretto)
 III. Serenade of a Mountaineer of the Abruzzi to his Mistress (Allegro assai; Allegretto)
 IV. Orgy of Brigands; Recollections of the Preceding Scenes (Allegro frenetico)

SOLOIST

WILLIAM PRIMROSE



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of his time in recent seasons to appearances as solo viola and in chamber music, assisting in the Chamber Music Department of the Berkshire Music Center in 1947. In 1952 he was made Commander of the Order of the British Empire.

He has appeared with the Boston Symphony Orchestra in Berlioz' "Harold in Italy" in 1944 and 1952, and also in Bloch's Viola Suite (1944), and Bartók's Viola Concerto (1952).

Berlioz 'Harold in Italy' With Primrose as Soloist

By Harold Rogers

One of the most aurally painful experiences in my memory took place nine years ago when a young man played Aaron Copland's Piano Variations at Tanglewood. It sounded as if a naughty boy were determined to strike as many diminished or augmented octaves as possible within the shortest period of time.

In 1957, Mr. Copland, spurred by a commission from the Louisville Orchestra, fulfilled a lingering ambition to convert the Piano Variations into Orchestral Variations. The piece dates from 1930, one of the composer's less mellow periods. Yesterday afternoon Charles Munch conducted the Boston premiere of the orchestral version, and it is still a noisy piece.

But it is pleasanter, even so. It is pleasanter because dissonances are always more mollified in the orchestra than when played on the keyboard, and it also gains by a great variety of tones and timbres fashioned by Mr. Copland's skillful hand.

Yet it was not difficult to imagine the players in some kind of a fabulous game wherein they tossed tonal hunks of granite from one to another. The theme, 20 variations, and a coda, all cast in one movement, were always energetic, generally eruptive, and often explosive. The final variation, given over to a battery of drums, must have caused many a brave heart to quail; and the whole thing left one "with a general sense," as said Gilbert's Lord High Chancellor, "that you haven't been sleeping in clover."

Well, it was not unentertaining, which is to say by a kind of reverse English that it was also not altogether winning; and the polite applause had a core of true enthusiasm, especially when Mr. Copland himself rose from his seat to thank Dr. Munch and the Boston Symphony.

In speaking of this music one need not assume an equivocal

position by saying that "time will tell." Time has already told. For me it was still an uncomfortable experience, Mr. Copland's skill as an orchestrator notwithstanding.

Dr. Munch cushioned the Copland Variations by placing Mozart's "Linz" Symphony before them and Berlioz' "Harold in Italy" afterward. Dr. Munch's Mozart—adroit, polished, serene—was a tempting bed of clover; and those who survived both the Mozart and Copland with their powers of attention still in focus were doubtless thrilled by William Primrose's viola in the Berlioz. *CSM* 3-29-58

Sometimes one wonders how many violists would have been deprived of solo careers in the past 124 years if Berlioz had not composed "Harold in Italy." We owe Berlioz a debt of gratitude for many things, not the least among them being Mr. Primrose himself, his velvet-voiced viola, his superlative artistry.

His interpretation appears to deepen and to refine itself over the years (he has played "Harold in Italy" three times in Boston since 1944). It would be interesting to know, just for the record, how many times he has played it the world over. It would be interesting to know because yesterday in Symphony Hall it sounded as fresh as if he were playing it for the first time.



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In 1957, Mr. Copland, spurred by a commission from the Louisville Orchestra, fulfilled a lingering ambition to convert the Piano Variations into Orchestral Variations. The piece dates from 1930, one of the composer's less mellow periods. Yesterday afternoon Charles Munch conducted the Boston premiere of the orchestral version, and it is still a noisy piece.

But it is pleasanter, even so. It is pleasanter because dissonances are always more mollified in the orchestra than when played on the keyboard, and it also gains by a great variety of tones and timbres fashioned by Mr. Copland's skillful hand.

Yet it was not difficult to imagine the players in some kind of a fabulous game wherein they tossed tonal hunks of granite from one to another. The theme, 20 variations, and a coda, all cast in one movement, were always energetic, generally eruptive, and often explosive. The final variation, given over to a battery of drums, must have caused many a brave heart to quail; and the whole thing left one "with a general sense," as said Gilbert's Lord High Chancellor, "that you haven't been sleeping in clover."

Well, it was not unentertaining, which is to say by a kind of reverse English that it was also not altogether winning; and the polite applause had a core of true enthusiasm, especially when Mr. Copland himself rose from his seat to thank Dr. Munch and the Boston Symphony.

In speaking of this music one need not assume an equivocal

position by saying that "time will tell." Time has already told. For me it was still an uncomfortable experience, Mr. Copland's skill as an orchestrator notwithstanding.

Dr. Munch cushioned the Copland Variations by placing Mozart's "Linz" Symphony before them and Berlioz' "Harold in Italy" afterward. Dr. Munch's Mozart—adroit, polished, serene—was a tempting bed of clover; and those who survived both the Mozart and Copland with their powers of attention still in focus were doubtless thrilled by William Primrose's viola in the Berlioz. *CSM* - 3-29-58

Sometimes one wonders how many violists would have been deprived of solo careers in the past 124 years if Berlioz had not composed "Harold in Italy." We owe Berlioz a debt of gratitude for many things, not the least among them being Mr. Primrose himself, his velvet-voiced viola, his superlative artistry.

His interpretation appears to deepen and to refine itself over the years (he has played "Harold in Italy" three times in Boston since 1944). It would be interesting to know, just for the record, how many times he has played it the world over. It would be interesting to know because yesterday in Symphony Hall it sounded as fresh as if he were playing it for the first time.

BOSTON SYMPHONY ORCHESTRA

New Copland, Superb Berlioz

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall, yesterday afternoon, and will repeat tonight, the 20th program of the Friday-Saturday series. Charles Munch conducted the following program: Mozart: "Linz" Symphony; Aaron Copland: *Orchestral Variations* (first performance at these concerts); Berlioz: "Harold in Italy" (William Primrose, viola, soloist).

By CYRUS DURGIN

"Harold in Italy," that superb distillation of the best in French Romantic music, must have given every listener at the Boston Symphony concert yesterday afternoon, a wonderful lift and glow. The performance represented Charles Munch at his most heated and best; the viola soloist was that great virtuoso, William Primrose, and the gentlemen of the Orchestra, gave Berlioz their finest in warmth, richness and vitality. Work and performance formed a memorable end to the afternoon.

This was a "French" reading, too: the tone was prevailingly light, it was clear, the tempi were animated, the rhythm vigorous. Dr. Munch played the score remarkably "straight." In using the word remarkably I merely wish to convey the idea that "Harold" invites a good deal of startling contrasts and interruptions of tempo. The second movement might have gone a trifle slower (those Pilgrims seemed to be marching almost on the double!), but, then, the movement is marked allegretto. *Ullrich 3-29-58*

The performance was never coarse, never overblown. Dynamics were firmly in control, but when the heavy artillery of joined brass, wood, strings and percussion were needed, they were there and responsive. Mr. Primrose ap-

pears to toss off the solo part with ease, and in doing so he plays with a fine, romantic dash.

A hyper critical ear might have noted flaws in pitch, but they were not important. The overall high competence, the emotional flair and the sense of song in Mr. Primrose's work were what counted—and they made a total of excellence.

If Berlioz was superb, Aaron Copland's *Orchestral Variations* were, at least, new. A re-working of the composer's *Piano Variations* of 1930, the score consists of an 11-measures theme, 20 variations and coda.

The notes E-C-E-flat and C-sharp make a highly important pattern of the theme and they are heard again and again. They are, indeed they are! I have no wish to make fun of serious endeavor, but these variations, so disjointed, so cerebral, so illogically and piercingly dissonant, so noisy and so dry impress me not as music but as a caricature of music. I kept thinking of the way in which the late Anthony Blackwood, a Louisville newspaper columnist, once described the sound of jazz. Approximately it was this: "Dottle, dittle, pootle pottle, um-pah um-pah zam, duttle dattle, pittle, puttle, um-pah um-pah damn!"

The composer was present and bowed to applause. The concert began with a nice performance of Mozart's "Linz" Symphony.

Next week Bach's "St. John" Passion will occupy the entire pre-Easter program. The afternoon concert will be given Thursday, to avoid Good Friday; the evening one on Saturday, as usual.

ORCHESTRAL VARIATIONS

By AARON COPLAND

Born in Brooklyn, November 14, 1900

These *Orchestral Variations*, derived from a piano work, were composed by commission of the Louisville Orchestra, and first performed in Louisville, March 5, 1958.

The instrumentation is as follows: 2 flutes, 2 piccolos, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, cow bell, snare drum, tenor drum, bass drum, glockenspiel, antique cymbals, cymbals, bongos, conga drum, xylophone, tubular bells, tam-tam, harp, and strings.

MR. COPLAND furnished for the program in Louisville this information about his *Variations*:

"The 'Orchestral Variations' were completed on December 31, 1957. The work is an orchestral transcription of my 'Piano Variations' composed in 1930. The notion of transcribing the 'Piano Variations' for orchestral performance had been a recurrent thought of mine for some years past. The offer of a commission from the Louisville Orchestra provided the incentive for carrying out the project.

"My purpose was not to create orchestral sounds reminiscent of the quality of a piano, but rather to re-think the sonorous possibilities of

the composition in terms of orchestral color. This would have been impossible for me to do when the work was new, for at that time the piano tone was an integral part of its conception. But with the perspective of twenty-seven years it was a comparatively simple matter to orchestrate as I have in the past, using the original as a piano sketch with orchestral possibilities.

"The over-all plan of the work remains as it was: an eleven measure theme, dramatic in character, followed by a series of twenty variations and a Coda. The intention was to make each variation cumulative in effect, with the Coda as a kind of summation of the emotional content of the work.

"Nothing has been added to the notes themselves except a few imitative voices. These were needed in an occasional variation to fill out what might otherwise have been too thin a texture. Although the rhythms have remained the same, the bar lines have been shifted in some cases to facilitate orchestral performance.

"The 'Piano Variations' were dedicated to my friend, the American writer, Gerald Sykes.

"The theme is eleven bars long, but the core of it is a four note figure, E-C-E Flat-C Sharp which is heard in every variation and is inescapable to the attentive listener. The figure may be played by brass, winds or strings, the value of the notes varies, but it is always there. The composition is a unified whole, there is no feeling that it is broken into separate variations, to be analyzed separately, and as individual varia-

tions are mentioned by number it is only to indicate distance passed, as milestones.

"The brass, in subdued tones, open the work and the theme is presented in a restrained vein. This quietness continues until Variation VII when the mood becomes emboldened; singing tones of the strings in VIII and IX predominate; in No. XI the oboe's pleading tone is in duet with a solo flute. From Variation XII on there is a steadily building climax, with an increasing use of brass, while No. XVIII is a Scherzo, with flute and clarinet in the lead. An ingenious section for drums closes the last Variation and leads to the Coda which is brilliant."

Julia Smith, in "Aaron Copland, His Work and Contribution to American Music," writes:

"The *Piano Variations* differs from the other works of this period and is unique because of its 'sharper' dissonances; these are achieved through a combination of 'serial' principles in conjunction with polytonal relationships. By means of the device of pointillism, tonal heights and depths are sculptured in terms of a texture that is sparse, transparent, economical, but sufficient.

"While, within itself, the *Piano Variations* is significant and beautiful, it is even more remarkable in relation to the works that follow for, in writing it, Copland achieved a clarity of texture and a transparency of sound that were to become characteristic of his style from that time on. This newly won clarity and transparency were to be demonstrated in the orchestral works soon to follow."

Twenty-first Program

THURSDAY AFTERNOON, APRIL 3, at 2:15 o'clock

SATURDAY EVENING, APRIL 5, at 8:30 o'clock

BACH.....The Passion According to St. John (In two parts) '

Evangelist and solo tenor	BLAKE STERN
Jesus and solo bass	DONALD GRAMM
Solo soprano	MATTIWILDA DOBBS
Solo contralto	FLORENCE KOPLEFF
Peter and Pilate	JAMES JOYCE

Harpsichord: DANIEL PINKHAM

Viola da gamba: ALFRED ZIGHERA

Organ: ALFRED NASH PATTERSON

CHORUS PRO MUSICA

ALFRED NASH PATTERSON, Conductor

THE SOLOISTS

The soloists in the present performances have all, except one, appeared with this Orchestra previously, Blake Stern having made his first appearance here in Stravinsky's Canticum Sacrum earlier this season.

Mattiwilda Dobbs, who is heard for the first time with the Orchestra, has taken a prominent place in opera performances far and wide, having sung at Covent Garden in London, at the Glyndebourne Festival, at La Scala, Milan (she was the first Negro singer to appear on that stage), at the Festivals in Edinburgh and Holland. She has become a prominent singer of the Metropolitan Opera Company. Miss Dobbs, born in Atlanta, began her public career when she took first prize in the 1951 International Musical Competition in Geneva, Switzerland. Her previous studies had included a season in the Opera Department of the Berkshire Music Center in 1949.



James Abresch

Florence Kopleff will be contralto soloist in Bach's St. John Passion this afternoon and Saturday night with the Boston Symphony Orchestra in Symphony Hall. Apr 3, 5, 1954

BOSTON SYMPHONY ORCHESTRA The Bach "St. John" Passion

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon, and will repeat Saturday night, the 21st program of the "regular" series. Dr. Charles Munch conducted. The Passion According to St. John by Johann Sebastian Bach. The Chorus Pro Musica, prepared by Alfred Nash Patterson (who also was organist), participated. The soloists were Mattiwilda Dobbs, soprano (Boston debut); Florence Kopleff, contralto; Blake Stern, tenor; Donald Gramm and James Joyce, basses. Daniel Pinkham was harpsichordist, and Alfred Zighera played the viola da gamba.

By CYRUS DURGIN

It is the custom of Dr. Charles Munch to present the "St. John" and the "St. Matthew" passions of Bach in alternate years at the Boston Symphony Orchestra concerts just preceding Easter. This year is the turn for the "St. John" Passion, which takes up the entire program of this week. The afternoon performance, as usual, is given on Thursday to avoid Good Friday. The evening performance will be on Saturday.

With this custom has come a certain austerity governed by the wishes of the conductor. He dislikes applause when such music is presented, and accordingly scarcely bowed upon his first appearance yesterday and abruptly left the stage at intermission and at the end, without turning to the audience. Nonetheless, as always, there was a timid but quickly-suppressed flutter of applause.

Since the "St. John" Passion is markedly shorter than the "St. Matthew," it is a much more practical work for inclusion in the "regular" series. The "St. Matthew" Passion has to be severely cut, but the "St. John" is given nearly complete. The concert did not run much over the conventional time, but even so there were a good many persons who left early. There were also numerous empty seats. This, to me, is rather shocking. If Boston is as musical as its reputation indicates, surely there should be a capacity audience for so rare and great a score as the "St. John" Passion. The performance yesterday bore

all the familiar aspects of Bach in the hands of Munch. It was reverent, though not without vigor. Indeed, the "St. John" Passion could not be without vigor, for while smaller in structure than the "St. Matthew," and with less grandeur, it has a great deal more intense drama.

Glowing Beauty

If some things patently went wrong, many more went right, with beauty and splendor of choral singing and orchestral playing. The Chorus Pro Musica sang with spirit and tonal weight, rhythmic dexterity and flexibility, and a balance clear enough among the sections. There was a fine clarity in the orchestra, too, and many pages of glowing transparent beauty from just the right balance between solo voice and the continuo of harpsichord and cello. At its least, which was seldom, this performance was competent; at its finest it had a true glory.

Some of this true glory was in every phrase uttered by bass Donald Gramm, the finest of the soloists. In tone and time, in superb enunciation of the words, and above all in expression of notes and text, his singing was without flaw. Other glorious pages were the chorales, taken faster and louder than Dr. Munch does with those of the "St. Matthew" Passion. Since the "St. John" Passion is more intense, it makes a consistency of style to ask more volume from the chorus.

Miss Dobbs, new to Boston and the possessor of a luxurious voice, and Miss Kopleff sang well; Mr. Stern managed the exacting recitatives of the Evangelist nimbly, and Mr. Joyce sang his brief parts meritoriously.

Next week Dr. Munch will conduct the Suite No. 1, in C major, of Bach; first performances of Alexei Haieff's new Symphony No. 2; "Jeux" by Debussy, and Wagner's Prelude to "Die Meister-singer."

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April 4-4-54
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Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, gave the 21st program of the 77th season yesterday afternoon: J. S. Bach's "Passion According to St. John." The soloists were: Blake Stern, tenor; Donald Gramm, bass; Mattiwilda Dobbs, soprano; Florence Kopleff, contralto; James Joyce, bass. Assisting were Daniel Pinkham, harpsichord; Alfred Zighera, viola da gamba; Alfred Nash Patterson, organist, and the Chorus Pro Musica.

By ROBERT TAYLOR

The drama of Bach's "St. John Passion" is of a different order from the drama of the B Minor Mass and the "St. Matthew Passion." It is the drama of the anguished shout, the swift turn of fate, the vehement emotion. It is the most overtly theatrical of the composer's sublime ecclesiastical works; and yesterday afternoon it held the attention of Symphony Hall in a nearly sacerdotal hush, transfixed by Bach's stormy testament of faith.

Fine Tradition

Only five years ago the "Johannespassion" was a relatively rare experience in Boston. But Dr. Munch, who alternates it yearly with the "St. Matthew," has established a Symphony Hall tradition. Approaching the event with an ardor worthy of the awesome beauty of the score, he has made this Holy Week event one of the musical peaks of the season.

In the "St. John Passion" Bach took the narrative form of Passion music to unprecedented heights. The work is his most visual, as it were, consisting of a series of interwoven scenes: of Jesus facing the howling mob, of detailed trial testimony taken from the Gospel, of precise descriptive reportage ("and they filled a sponge with vinegar, and put it upon hyssop and held it to his mouth"), of a steadily mounting crisis of suspense.

Nothing could be more graphic. The shout of "Crucify him!" foams from the chorus, the pent-up hysteria of the mob and the cynicism of the soldiers is underlined with lacerating accuracy. But the concept of the "St. John" Passion is less poignant as a stark

and objective drama than as a personal artistic expression. Ultimately it is Bach's conception of the drama as the vehicle for his own profound feeling that lifts the musical narrative onto an unearthly plane.

If Bach had merely set the

ageless story to music, that would have been intense enough. The story itself, however—though this runs contrary to the excellent program notes—is perhaps played out in a more external way than, say, the "St. Matthew"; and the commentary and piety of the composer lend it a subtler and pensive dimension.

Of course the work would be impossible to perform without regard to cuts and jettisoning some fidelity to original performance. But yesterday's performance was a judicious blend that preserved the mounting narrative flow of musical ideas along with the discreet suggestion of historic adornment.

For one thing the harpsichord continuo of Daniel Pinkham was surprisingly clear. Occasional imbalances could be noted in the Chorus Pro Musica; yet the attacks and releases were sharp and the texture of tone was generally shimmering. The orchestra, the organ and the viola da gamba of Alfred Zighera—the latter in the "Es ist Volbracht"—added enormous lustre.

Exceptional Soloists

However, the Passion basically fails or succeeds on the merits of its soloists and on this occasion they were exceptionally fine. Mattiwilda Dobbs, who was making her first appearance here in this capacity, was particularly impressive and her tonal warmth, expression and technique could hardly have been bettered. Blake Stern handled the demanding part of the Evangelist with authority and emotion, if occasionally wanting color. Donald Gramm sang Jesus with immense power and restraint. Florence Kopleff brought richness to the contralto role; and James Joyce power and dramatic conviction to Peter and Pilate.

All the singers, in short, were steeped in the Bach style, and together with the several forces involved they forged a memorable afternoon.

By Harold Rogers

It is impossible to listen to either Bach's St. Matthew Passion or his St. John Passion without realizing, each time anew, that we are nearing the world's most dramatic sacred music.

We have had masters of descriptive music who are the equal of Bach, or who are—as we find among the impressionists—his superiors; yet Bach had a single motive and aim—that his music bear witness to the glory of God. This was his absorbing conviction, and the afflatus inherent in his notes has made them come alive with pristine power in each new sounding.

They came alive again, as one fully expected, when Charles Munch conducted the St. John Passion yesterday afternoon in Symphony Hall. In this music Bach makes a two-fold impact—the blending of his powers of description with his powers of inspiration.

Debussy may have held the mirror up to the ocean, to the carnival, or to the moon; and Berg, inversely, to the agonizing tangles of human heart and mind; but neither was able to say so much with so little as Bach when he set the words "scourged" and "crucified." Bach, unlike Debussy and Berg, sought to glorify God, and in turn his music has been glorified.

The performers, of course, are important in each re-creation; for even the greatest music cannot survive churlish playing. Dr. Munch called upon experts to aid him and his Boston Symphony musicians—the Chorus pro Musica, one of Boston's leading choral ensembles (trained by their conductor, Alfred Nash Patterson, who also served at the organ console), and a meritorious set of soloists. These were Blake Stern as the Evangelist, Donald Gramm as Jesus, James Joyce as Peter and Pilate, Mattiwilda Dobbs as the solo soprano, and Florence Kopleff as the solo contralto.

In the St. John Passion it is appropriately the men who hold the stage. The women's voices have but two solos each. Miss Dobbs, making her first appearance with the Boston Symphony,

gave us a presentation somewhat shallow, prettily sung, her lyrical voice traversing the notes without making them sufficiently felt. Miss Kopleff again displayed a clear contralto, devoid of somberness and fog, especially poignant in the aria eloquently supported by Alfred Zighera's viola da gamba.

Mr. Stern chooses to handle the role of the Evangelist in a less declamatory manner, with more of a sense of John's tenderness, which is all to the good. In the arioso, "Mein Herz!" Mr. Stern's tenor was touchingly expressive for beauty of phrasing and sincerity of sentiment.

Mr. Gramm offered the sayings of Jesus with appropriate dignity, his appealing baritone adding weight to the words by simplicity of statement. Although Mr. Joyce had little to do, what he sang was sung in good style. His voice is something of a rarity—a basso in focus.

Of equal importance are the choral singers, and in the Chorus pro Musica Dr. Munch has a group of mature voices with a glorious ring. This ensemble has come a long way since 1950 when they appeared for the first time with the Boston Symphony in the American premiere of Barraud's "Le Mystère des Saints Innocents." During a rehearsal Serge Koussevitzky told them, "You are crying like animals!" It is only fair to add, however, that the piece was well nigh unsingable.

Today the Chorus pro Musica is a hand picked and beautifully schooled group, as was again evident yesterday in their magnificent work. They could doubtless make something out of the Barraud, too, given another try.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN - FIFTY-EIGHT

Twenty-second Program

FRIDAY AFTERNOON, APRIL 11, at 2:15 o'clock

SATURDAY EVENING, APRIL 12, at 8:30 o'clock

BACH Suite No. 1, in C major

- Grave; Allegro
- Courante
- Gavottes I and II
- Forlane
- Minuets, I and II
- Bourrées I and II
- Passepieds I and II

(First performance at these concerts)

HAIEFF Symphony No. 2

- I. Maestoso; Doppio movimento
- II. Andante
- III. Maestoso

(First performance)

INTERMISSION

DEBUSSY "Jeux," Poème dansé

WAGNER Prelude to "Die Meistersinger von Nürnberg"

BOSTON SYMPHONY ORCHESTRA

Munch Conducts Haieff Piece

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall yesterday afternoon and will repeat tonight, the 22d program of the Friday-Saturday series. Charles Munch, music director, conducted the following program: Bach: Suite No. 1 in C major (first time at these concerts); Alexei Haieff: Second Symphony (first performance); Debussy: "Jeux"; Wagner: Prelude to "The Mastersingers of Nuremberg."

By CYRUS DURGIN

It is possible to compose a symphony, these days, that does not sound like vinegar. Alexei Haieff has proved the point with his new Second Symphony which, transcribed a year ago from his Piano Sonata of 1955, yesterday was given first performance by the Boston Symphony Orchestra. I shall not say the work sounds like honey, either, yet it is tonal and but moderately dissonant.

Indeed, on first impressions, Haieff's work is easy listening if not easy comprehension. It does seem to go by fits and starts, from sluggish motion to a fleet pace. To judge by the composers's assurance that all sorts of contrapuntal devices figure in the first and last of the three movements, this piece has to be studied before you get the whole idea.

After the opening motto theme, which promises a dramatic texture that does not materialize, I got lost in the somewhat disjointed and dullish episodes, trying to perceive the counterpoint which does not sound, right away, like counterpoint. It would be easy to claim this is "eye" or "paper" music, but the uneasy notion persists that the Haieff Symphony will yield more substance the better you know it. This is not weaseling, either, for a considerable experience has convinced me of this profound truth.

The important feature of the Symphony is its growth toward a personal style. There is little or none of the Stravinskian influence which characterized his

Divertimento and Piano Concerto, the only previous music by Haieff played by the Boston Symphony. The Symphony shows a trend to conservatism and a manner which is the composer's own. He thoroughly deserved the cordial greeting he received from the Friday audience when he stood up and bowed.

A Pleasant Beginning

Bach's first orchestral Suite, unaccountably, never before had been performed by the orchestra at Symphony Hall. Done by rather large forces, it made a pleasant beginning for a program diversified, agreeably spiced with novelty, and distinguished by able playing and Dr. Munch's characteristically ardent conducting. This Suite, at least superficially, does not boast the variety of the B minor Suite, but it is all Bach and seven substantial movements long.

Nor had Debussy's "Jeux," a comparative rarity of that composer, been conducted here before by Dr. Munch. He made it a blaze of instrumental virtuosity (except for one passage of the violins conspicuous for untidy ensemble), and rhythmic vivacity. "Jeux," with its flavor of "La Mer" and other earlier Debussy, may not be of the finest vintage, but it is a sound tonal wine, and spicy.

Wagner's "Mastersingers" Prelude could have been done with clearer balance, but not with more joyous enthusiasm. Dr. Munch gave it the dynamic works, and it sent us out with glorious resonance—and a very great deal of it!—tingling our ears.

Next week Dr. Munch will present Gluck's Overture to "Iphigenia in Aulis." Easily Blackwood's First Symphony (first performance) and the Brahms Second Symphony.

Symphony Concert

The Boston Symphony Orchestra, Charles Munch conducting, presented the 22nd program of the 77th season in Symphony Hall yesterday afternoon. The program:

Suite No. 1 in C Major	Bach
Symphony No. 2	Haieff
"Jeux," Poeme danse	Debussy
Prelude to "Die Meistersinger von Nurnberg"	Wagner

By ROBERT TAYLOR

The Second Symphony of Alexei Haieff, which the Boston Symphony Orchestra presented for the first time yesterday afternoon, is a work of substance. Neat, shapely, impressive in contour, this symphony is rather like a stroll through a well-tended landscape—serpentine walks, trimmed hedges, rows, serried flowerbeds—where all the elements are contemporary in character and artfully proportioned but where, in the final analysis, one remains untouched.

It is difficult to determine why this should be so. The Second Symphony is divided into three movements; Maestoso and Doppio movimento; Andante; and Maestoso. The idiom is modern without relying on the more radical innovations of scoring, and has the effect of pulsating vigor without eccentricity. The harmonic and melodic structure reveals a subtle musical mind, rhythmically complex, bold and lyrical in accent.

Spontaneity Lost

The Symphony, therefore, contains all the ingredients of a powerful statement both in form and content. That it never quite realizes these is due, perhaps, to the same reasons why a carefully-pruned garden fails to achieve the emotive qualities of a helter-skelter of wild flowers. In the process of arrangement the power of spontaneity is lost.

Of the three movements of Mr. Haieff's work the first two are of extreme interest. The introduction with its proliferation of themes arrests the attention, and the polyphonic character of the Doppio Movimento Allegro sustains this interest because of its technical authority.

This promises much; and in the lovely sweep of the grave and

troubled andante culminating in a rush of triplets, the promise is fulfilled. Few writers of contemporary music have given us so affecting a slow movement. It is here that the Symphony attains a romantic and personal voice.

In the third movement, alas, the composer returns to the technical elaboration of the opening section again, interweaving contrapuntal elements and underlining a massive assertion from the brass that gradually mounts toward a conclusion. The total effect, however, is rather dry and cerebral; save for a brilliant moment in the center, a moment of pure and startling inner turbulence, the Second Symphony seems more of a triumph of the intellect and of logic than of the emotions. One respects it, but the whole thing is rather detached.

Suite by Bach

Mr. Haieff was in the audience and the concert began with a majestic and noble performance of Bach's Suite No. 1 which has never before been presented at these concerts. The overtures, in any case, are seldom heard, and Dr. Munch's reading has a solid, masculine contour that seems entirely appropriate to these stately variations on the dance suite form.

Debussy's "Jeux" was a particularly grateful piece of programming in view of the nature of the bill and it illustrated the orchestra in a sphere where it probably has no peer. The delicacy of the tonal coloring, the prismatic strings, the whisper of the cymbal, all these and a dozen other nuances and overtones blend into an utterly ravishing experience.

In contrast, the fervent reading of the "Meistersinger" Prelude, which is practically the Symphony's answer to the Pops' "Stars and Stripes Forever," looms twice as large as life. It was a gorgeous and a gusty treatment and as the crowd emerged from the Hall some of the dazzle still seemed to linger in the damp New England twilight.

By Harold Rogers

It's always a cause for kicking one's heels in the air whenever a young composer has freed himself from the major influences in his earlier works. It's a special cause for rejoicing when a young composer has freed himself from one of the two prevailing influences of our day—Stravinsky.

Not that Stravinsky is to be thought of in any pejorative sense. Not at all. The majority of music lovers would doubtless prefer the Stravinsky influence to the other major influence of our day—Schönberg.

But be the influence Stravinskian or Schönbergian, or, more lately, Orffian, it is still a great day when we hear a talented voice singing its own distinctive song. If we can judge solely on the basis of Alexei Haieff's new Symphony No. 2, the premiere of which Charles Munch conducted yesterday in Symphony Hall, we can send forth a volley of cheers for Haieff's having surmounted his Stravinsky period.

Not having heard the sum total of Mr. Haieff's works, it would be difficult to say just when he won his freedom; but apparently it came sometime between his Piano Concerto (given its first performance by the Boston Symphony in 1952) and his Piano Sonata (1955). By orchestrating this sonata (in 1957-58) he has produced his Symphony No. 2.

▲ ▲ ▲
The difference between the Piano Concerto and the Symphony No. 2 is the difference between the derivative and the original, the contrived and the designed, the sterile and the inspired. In the symphony we find the wedding of musical technique and

poetic expression; we find a solid architectural underpinning; we find a masterful overlay of orchestral colors, sparingly used, but for that reason doubly effective.

There is a slight melancholia in the opening Maestoso, a tender mood of remorse that appears to surge forth in waves of self-reproach; but this soon passes with the arrival of a time change, the Doppio movimento, when a delightful interplay of thematic ball tossing is controlled by an inexorable rhythm. At times a string quartet takes over in the manner of a concertino.

The middle Andante movement is truly a poem composed by a man of our day, filled with peaceful contemplation and moments of climactic aspiration. The final Maestoso movement has its majestic moments, but by and large it is peppery and athletic, punctuated by solid chunks of silence.

CSM 11-12-58
According to Mr. Haieff's own explanation of his method, he tried "to preserve the transparency" of his original sonata "by avoiding any unnecessary doublings or introducing any new contrapuntal voices." He calls this a "discipline of restriction," and in this work it gives us the stable feeling of power in reserve. The audience was far more enthusiastic in its response than it usually is to new works, and Mr. Haieff was present to take his bows and give the Bos-

ton Symphony and Dr. Munch his thanks.

Dr. Munch has assembled another of his programs which look odd on paper (with Bach, Haieff, Debussy, and Wagner rubbing elbows) but is thoroughly entertaining in performance. The Bach Suite No. 1 in C major, played with the full string orchestra and a complement of woodwinds, was a vibrant evocation of baroque elegance. Debussy's "Jeux" gave Dr. Munch an opportunity to mix the colors with a subtle hand; and in Wagner's Overture to "Die Meistersinger von Nürnberg" he called forth the exuberant music with obvious joy.

It was a triumph in the art of conducting. The triumph that should have a more lasting effect in the world of music belongs to Mr. Haieff. From here on may he continue to speak with command.

OVERTURE (SUITE) NO. 1 IN C MAJOR FOR ORCHESTRA

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died in Leipzig, July 27, 1750

This "Overture" calls for 2 oboes, bassoon, first and second violins, violas and basso continuo.

The First Suite has been performed on several occasions at the Berkshire Festival concerts, but never in the Boston concerts of this Orchestra.

BACH's "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art—it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most

of his chamber music, half of the "Well-tempered Clavichord," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group: in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an "*ouverture*," there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him.

Bach held to the formal outline of the French *ouverture*, but extended and elaborated it to his own purposes.

"The introductions are monumental movements," Albert Schweitzer has written, "all constructed on the plan of the French overture. They begin with a stately section; to this succeeds a long and brilliant allegro; at the end the slow section returns. When Mendelssohn, in 1830, played to the old Goethe, on the piano, the overture of the first of the two suites in D major, the poet thought he saw a number of well-dressed people walking in stately fashion down a great staircase. In 1838 Mendelssohn succeeded in getting the 'overtures' performed by the orchestra at the Gewandhaus, Leipzig. It was the first performance of any of these splendid works since Bach's death.

"In the dance melodies of these suites, a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

SYMPHONY NO. 2

By ALEXEI HAIEFF

Born in Blagoveschensk, Siberia, August 25, 1914

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, snare drum, bass drum, harp, and strings.

THE following information has been furnished by the composer:

"The Symphony is a transcription for orchestra of the Piano Sonata I composed in 1955. Adaptation for orchestra of solo instrumental pieces had long been practiced by composers of the past. We have innumerable examples from Bach and Handel, etc., up to Ravel, who had beautifully 'transplanted' his most 'orchestrally' orchestral pieces from the pieces he wrote originally for piano. This problem interested me always, especially because when teaching orchestration one asks one's student to do just that, and since finishing the 'pianistic' Sonata I was fascinated to re-do it as an 'organically symphonic' work for orchestra. The winter of 1956-57 I spent in Rome and there I

plunged into this delicate operation. I tried to preserve the transparency of the original writing by avoiding any unnecessary doublings or introducing any new contrapuntal voices, and the discipline of restriction was inspiring and very gratifying. The only structural change in the whole piece is the final chord, which instead of being on the first beat as in the Sonata, now, in the Symphony, comes on the second.

"The Symphony opens with a Maestoso: a slow, fantasia-like introduction, which is followed by a Doppio Movimento Allegro of a very fugal character with all kinds of contrapuntal devices. What one may call the development section employs the theme in inversion and augmentation. The movement ends with the return to the introductory Maestoso.

"The second movement is a free fantasia, Andante, the middle section having a sudden turbulent, romantically climactic onrush of triplets.

"The last movement begins with the motive of the Maestoso of the first, and then introduces a new fugal theme in fast sixteenths, which is elaborated in transformations of all kinds with interspersions of the original motive."

Alexei Haieff, a native of Siberia, was taken to Manchuria at the age of six, and lived there studying music until his seventeenth year, when he migrated to the United States. In New York, where he now still lives, he studied with Constantin Shvedoff, continuing with a scholarship for three years at the Juilliard Graduate School with Rubin Goldmark and Frederick Jacobi. He also studied with Nadia Boulanger, first in Cambridge (Massachusetts) and later in France (1938-39). He has received and benefited by several fellowships and awards, including the Lili Boulanger Memorial Fund Award.

Mr. Haieff's *Divertimento* was introduced at these concerts under the direction of Richard Burgin on November 1, 1946. His Piano Concerto had its first concert performance here on October 31, 1952, when Leo Smit was the soloist. In addition to his Piano Concerto, *Divertimento* and two symphonies, Mr. Haieff has composed a violin concerto (1948) and the ballets, *Princess Zoudilda and her Entourage* (1946), and a *Ballet in E*.

SEVENTY-SEVENTH SEASON • NINETEEN HUNDRED FIFTY-SEVEN-FIFTY-EIGHT

Twenty-third Program

FRIDAY AFTERNOON, APRIL 18, at 2:15 o'clock

SATURDAY EVENING, APRIL 19, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

GLUCK Overture to "Iphigenia in Aulis"

BLACKWOOD Symphony No. 1

- I. Andante maestoso; Non troppo allegro, ma con spirito
- II. Andante comodo
- III. Scherzo: Allegretto grotesco — Molto rigoroso il tempo
- IV. Andante sostenuto

(First performance)

INTERMISSION

BRAHMS Symphony No. 2, in D major, *Op. 73*

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso, quasi andantino
- IV. Allegro con spirito

Composer's First Symphony Conducted by Richard Burgin

By Jules Wolfers

Richard Burgin took over the conducting assignment for the Boston Symphony Orchestra concerts this weekend on relatively short notice when Charles Munch was ordered to rest. It is reassuring to have a musician of Mr. Burgin's capability on hand to step in the breach when needed.

It was pleasant to hear the Gluck Overture to "Iphigenia in Aulis," which has not been played on the Friday-Saturday series since 1940. The conductor gave it deft and considerate treatment with just enough drama for proper emphasis. As nearly always under Mr. Burgin's hand the orchestral tone was suave and round in the opening work and remained so throughout the afternoon.

From a tonal point of view Mr. Burgin is a considerate conductor who gives the players enough latitude to enable the strings to draw a good full bow and the winds to catch their breath with reasonable comfort. As was noted again yesterday, the orchestra is relaxed under the baton of its concertmaster; and while this may sometimes blunt the fine edge of excitement, it does have compensatory values.

Not often does the Boston Symphony play a work by a young composer who has yet to make his way to public esteem. In presenting the first performance of the Symphony No. 1 by Easley Blackwood, the orchestra opened a handsome credit account which it is hoped the composer may honor with his future achievements.

There is not the slightest doubt that the four-movement work is a distinguished effort for a 22-year-old writer—Mr. Blackwood's age when he wrote it less than three years ago. A native of Indianapolis, he studied there, at Tanglewood, at Yale, and in France. He has gained several awards and com-

missions, one of the latter resulting in a performance at Tanglewood which paved the way for the present hearing.

The Symphony shows considerable original thought and planning—perhaps almost too much so. One is conscious at all times of the means employed. The little cracks, crevices, devices, and joints become the principal focus of interest. Yet it is natural for a composer with a comparatively limited experience to be self-consciously aware of the means as Mr. Blackwood's detailed analysis for the program notes would tend to disclose.

Yet the work was definitely worth hearing; and the composer, conductor, and players all shared in the generous applause occasioned both by a splendid performance of an exceedingly

tricky work and by the value of the composition itself.

After distinguishing himself in the Gluck and in the novelty, Mr. Burgin did not reach the same level for the concluding Brahms Symphony No. 2 in D major, Op. 73. Usually one can depend on this conductor for an approach to time and tempo demanded by the composer and by the practice of the best interpreters.

But in the Brahms, Mr. Burgin first balked and then took the bit for some extraordinary results. Brahms has marked the first movement, "Fast, but not too much so," which Mr. Burgin interpreted to mean "Moderate and measured." This slow speed caused the music almost to fall apart by the sheer weight of sluggishness.

The second movement was changed from "Adagio non troppo" to an "Andante moderato," again not to the music's advantage.

But the Scherzo was charmingly done, and the excitement of the Finale quite brought down the house with cheers, bravos, and hearty applause.

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, gave the 23rd program of the 77th season in Symphony Hall yesterday afternoon. The program: Overture to "Iphigenia in Aulis," Gluck; Symphony No. 1, Easley Blackwood; Symphony No. 2 in D major, Op. 73, Brahms.

By ROBERT TAYLOR

Following yesterday's offering of his Symphony No. 1, there is little question that 25-year-old Easley Blackwood deserves the current title of Composer Most Likely to Succeed. The nomenclature is banal and fraught with cheerless optimism, but one can think of no other phrase that so aptly sums up the situation.

Mr. Blackwood's First is a varied and robust work. At initial hearing it presents inevitable problems to the listener: the form and substance of the symphony are not easily assimilated. And yet the music is quite clearly the product of a brilliant, original musical imagination. The thematic material is logically and dramatically developed, the scoring is inventive without the effect of eccentricity, and the symphony has a kind of angular grace like a neat and rhythmic cubist canvas by, say, Juan Gris.

Derivative Nature

The drawbacks to the music reside chiefly in its derivative character. The shadow of Stravinsky falls across the jagged, percussive swathe of the opening movement; and this is followed in the later sections by Copland, Messaien, Sessions—indeed by almost any notable contemporary who has exploited the resources of the modern orchestra to the point where there seems little to add in terms of color and sonority.

If this kind of technical competence was all that Mr. Blackwood had to manipulate, his symphony might have been written by any

one of 50 young academics who are using a contemporary idiom today to gloss old ideas. But in the second movement he has fused technical skill with a luminous and pastoral melodic power. The result is a statement of eloquent

personal poignancy rare indeed in the studied cerebral atmosphere of much modern music.

Some of this same power carries over into the third movement scherzo, which has a rather Oriental texture, though it is not sustained and gives way to a forbiddingly complex virtuosity. The symphony is in four movements: the opening Andante maestoso, which virtually grabs the audience with the vehemence of the Ancient Mariner; the delightful andante comodo; the ingenious scherzo, Allegretto grotesco; and the final tenuous Andante sostenuto.

No Pretension

The idiom involves no radical innovation, as the composer indicates, an approach that heightens its derivative aspects, but which is all the more grateful for its lack of pretension. Mr. Blackwood, looking impossibly young and intense, was in the audience to acknowledge the applause. While his Symphony No. 1 may have been a mixed bag, it surely piqued the imagination of the audience whose reception foretold a glittering future for him.

Owing to the indisposition of Charles Munch, Richard Burgin conducted the orchestra and splendidly, too. The overture to Gluck's "Iphigenia" exhibited a sparkle and buoyancy rare in the rather grave architecture of this stately text. It was in the Brahms Second, however, that Mr. Burgin demonstrated a rare affinity for the score.

His conception of the Brahms was lovely from beginning to end. The tempi were on the leisurely side save in the final movement, and the whole gave the effect of a broad and contemplative sweep of flowing lyricism. It was literally

a triumph, disclosing fresh meaning in one of the most familiar works in the repertoire.

The final concerts of the season occur next week-end, and Dr. Munch is expected to close the orchestra's 77th year with the Berlioz Requiem.

BOSTON SYMPHONY ORCHESTRA

New Young American Talent

THE BOSTON SYMPHONY ORCHESTRA performed at Symphony Hall, yesterday afternoon, and will repeat tonight, the 23d program of the Friday-Saturday series. Richard Burgin conducted in place of Charles Munch, who was indisposed. The program: Gluck: Overture to "Iphigenia in Aulis"; Easley Blackwood: Symphony No. 1 (first performance); Brahms: Symphony No. 2, in major.

Gluck 4-19-58
By CYRUS DURGIN

Unexpectedly, the Boston Symphony concerts this week are conducted by Richard Burgin. The Orchestra's excellent concertmaster and associate conductor was asked to take over when Charles Munch, in a state of exhaustion and upon physician's

orders, found himself obliged to rest. At short notice, Mr. Burgin rehearsed and presented the program chosen by Dr. Munch, which included first performance of an exacting new Symphony.

The composer of this Symphony—his first—is a native of Indianapolis named Easley Blackwood, who is a new young American talent. The stress is upon the word talent. At the age of 25 (which he will reach next Monday), Blackwood has composed a large score which does not sound like the music of anyone else. Young as he is, he seems already to have gone a distance in developing a style of his own. Yet in his background of musical education Blackwood has been exposed to such powerful influences as that of Hindemith, and that of the French school as represented by Nadia Boulanger and Olivier Messaien. Blackwood studied with all three.

This First Symphony is individual, it has vigor and motion and structure. Probably it is over-written and over-instrumented, and a bit too long. The lure of a huge orchestra appears to have captivated Blackwood. For this reason it is a little too early to imagine what his first truly mature style will be. But I suspect it will combine elements of the bright abstractions of a thoroughly modern technic with a sort of expression quite personal and emotional.

At heart Mr. Blackwood may be a romantic. Though he has contrived some of the shrillest and grindingest dissonance that ever threatened to strain the roof of Symphony Hall, a romantic instinct stubbornly comes through, and the longer his symphony runs, the nearer it comes to musical poetry. That, and the fact that he evidently is not shackled to the austerities of strict 12-tone style, augurs well for his future. I, for one, shall look forward to other of Blackwood's music. He was on hand yesterday and received a notably cordial reception.

The performance seemed to go very well, so far as one may judge on first acquaintance. That would be a high tribute to the quick perception of Mr. Burgin as conductor. The rest of the afternoon went beautifully, through the grave exaltations of the Gluck Overture and the nice tunes and sentimental exaltations of Brahms' perennial D major Symphony. The Orchestra sounded gorgeous throughout.

It is hoped that Dr. Munch will be able to return for the close of the 77th season next week, the scheduled work to be no less than Berlioz' stupendous Requiem.



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SYMPHONY NO. 1

By EASLEY BLACKWOOD

Born in Indianapolis, Indiana, April 21, 1933

Mr. Blackwood completed his Symphony in December 1955 in Paris. It is scored for 4 flutes and 2 piccolos, 3 oboes and English horn, 3 clarinets, E-flat and bass clarinet, 3 bassoons and contra-bassoon, 6 horns, 4 trumpets, 3 trombones and tuba, timpani (including small timpanum in B-flat), percussion (cymbals, paired and suspended, antique cymbals, bass drum, triangle, snare drum, gong, celesta) and strings.

EASLEY BLACKWOOD studied piano at an early age, reaching the point of playing as soloist with the orchestra of his native city when he was fourteen. In the summer of the following year he attended the Berkshire Music Center at Tanglewood, returned in 1949 and studied composition with Olivier Messiaen. He also attended the school in 1950. He later studied composition with Bernhard Heiden and at Yale with Hindemith. He was awarded a Fulbright grant for three years in Paris, during the first two of which he studied with Nadia Boulanger. In the summer of 1955 he attended the American Conservatory at

Fontainebleau, taking the first prize in composition, a Lili Boulanger Memorial Award. He received a commission from the Fromm Music Foundation for a string quartet which has been played by the Kroll Quartet and the Budapest Quartet.* He has composed a sonata for viola and piano, and a chamber symphony for fourteen wind instruments.

Mr. Blackwood informs us that he began his Symphony in November 1954 in Paris and had sketched most of the first three movements, when in the Spring the progress of the Symphony was interrupted for a summer at the American Conservatory at Fontainebleau where he composed another work in a competition. In the autumn he completed the orchestration for the first part and finished the entire Symphony on December 9th of that year.

The Symphony, according to the composer, "is conceived along completely abstract lines, and has no direct or implied parallel with literature or any of the other arts. It is an expression of musical ideas and nothing more. There are no radical innovations in the handling of any of the material, formal or otherwise; I am convinced that such innovations are too often inherently non-musical in their approach.

* First performed at Tanglewood July 23, 1957.

"The work is in four movements, and lasts about 30 minutes. The first movement is a modified sonata form with a slow introduction. From this introduction grows the first theme, which is then elaborately developed right away. The second theme is entirely new material, and is of a much different nature. It too is developed immediately after its first appearance. The unusual feature of this movement is that the development and recapitulation are combined. The development is actually a variation on the exposition, all in the proper sequence. The movement ends with a brief coda, the material of which is used to conclude each of the four movements. This motif also serves as the starting point for several of the themes in other movements: namely the first theme of the second movement and the second theme of the third movement.

"The second movement consists of two themes which are much more alike in character than are those of the first movement. There is no real development of either theme; they are juxtaposed and changed in register and harmony rather than being worked out.

"The third movement is a scherzo, but is in classical sonata form. The striking feature of this movement is that it is entirely built on ostinato figures which range in length from one to eighteen measures. The second theme is based on the material which concludes each movement. This is heard near the beginning played by a single horn unaccompanied. The first part of the development is entirely canonic;

later, the two themes are heard together. The recapitulation is in the proper order, but the first theme is considerably curtailed, while the second is changed in character.

"The last movement is much freer in form than are the other three. This movement is in large part a variation on the first, although it contains some new material which has not been heard before. Of special interest is a progression of two chords which recurs throughout, taking on greater importance as the end is reached. This movement is quiet throughout, except for a brief climax near the end. There is a coda immediately following the climax which makes extensive use of the material which concludes all of the movements (this has not previously appeared in the fourth). The work concludes on the progression of two chords reiterated by muted violins pianissimo."

SEVENTY-SEVENTH SEASON • NINETEEN, HUNDRED FIFTY-SEVEN-FIFTY-EIGHT

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 25, at 2:15 o'clock

SATURDAY EVENING, APRIL 26, at 8:30 o'clock

RICHARD BURGIN, *Conductor*

HAYDN Symphony in B-flat, No. 102

- I. Largo; Allegro vivace
- II. Adagio
- III. Menuetto: Allegro; Trio
- IV. Finale: Presto

STRAVINSKY Divertimento, "Le Baiser de la Fée,"
Allegorical Ballet

- I. Sinfonia
- II. Danses Suisses
- III. Scherzo
- IV. Pas de deux
- Adagio — Variation — Coda

INTERMISSION

BEETHOVEN Symphony No. 5, in C minor, *Op. 67*

- I. Allegro con brio
- II. Andante con moto
- III. { Allegro; Trio
- IV. { Allegro

Dr. Munch Rests

Few men have given more to Boston than Charles Munch through the medium of his art. No one who has heard him conduct the Boston Symphony Orchestra can help but be touched by his scrupulous and spartan discipline, of the qualities of his mind and the demands of his role as the leader of one of the world's finest musical organizations.

To conduct a modern symphony schedule requires a concentrated physical effort as rigorous as that of an athlete. Few people realize the intense strain that a concert imposes from this point of view. Danny Kaye, for example, after conducting the Israeli Philharmonic as a joke (though many professional musicians hold that Mr. Kaye's parody conducting is evidence of a natural gift) remarked wonderingly on his arm-weariness.

The doctor's orders curtailing Dr. Munch's activities for the remainder of the season are full evidence of the pressures that conducting engenders. As a purely physical act it calls on the balletic resources of the body, the resilience of young men. But conducting is far more than this: it is a total dedication demanding the interpretative maturity, the understanding and depth that is the result of years of absolute devotion.

Boston has been fortunate

enough to obtain such a man in Charles Munch. He has always served a single cause, that of music. He has represented the artist in the purest and most distilled form. He has not been content to let the orchestra remain



In Full Period

a reactionary, stagnant force endlessly repeating banal formulas, but has boldly and uncompromisingly championed the talents of scores of new American composers.

We cannot afford to be long without such artists. May Dr. Munch find ample time to recuperate and return, once again the hale leader of a superb symphony orchestra.

BOSTON SYMPHONY ORCHESTRA Last Concerts of Season

THE BOSTON SYMPHONY ORCHESTRA performed in Symphony Hall yesterday afternoon, and will repeat tonight, the 24th and last program of the Friday-Saturday series. Richard Burgin conducted Haydn's B-flat Symphony, No. 102; Stravinsky's Divertimento, "The Fairy's Kiss," and the Fifth Symphony of Beethoven.

Julius Apr 26-58
BY CYRUS BURGIN

Charles Munch unfortunately is not with us for the conclusion of the Boston Symphony Orchestra's 77th season, but it is ending brilliantly, nonetheless, with Richard Burgin at the helm. We shall have to wait until next season for the Berlioz Requiem, but Haydn, Stravinsky and Beethoven contribute a most satisfactory final program.

Now is the time to state again just how fortunate are the Orchestra and the Boston musical community that Richard Burgin is concertmaster and associate conductor. In each capacity he is always and completely dependable, a firm anchor and a leader so reliable that any musician would count himself fortunate to follow Mr. Burgin.

Time and again, over the years, Mr. Burgin has saved a situation by stepping in at short notice, learning and preparing scores with amazing rapidity and thoroughness, and presenting them very well. He has done so again this last fortnight, and we all accordingly are indebted to him.

It must not be overlooked, either, to what notable extent Mr. Burgin has grown as con-

ductor. He always had a technic and the gift of leadership. Those attributes have been much developed, together with a fine perception as interpreter.

For example, I never have heard the Stravinsky Divertimento played so well as yesterday. In precision of groups and solo instruments, in clarity, tempo, and in the rich color and vibrant intensity of tone, this performance was a marvel. Perhaps Stravinsky would like it all a little dryer, but this listener prefers Burgin's way. It is much more musical.

Haydn's great Symphony, too, received a reading of beautiful poise, faultless style and luminous sound. The pace was just right, the rhythm of the minuet was firm but not rigid. Style is extremely important with Haydn, and it varies to some extent from period to period in the composer's career. The so-called "London" symphonies, of which the B-flat is one, are of larger scale than those which preceded, and they should be played accordingly. This Mr. Burgin very carefully does, while maintaining what you might call "the period sheen" of the texture and the relaxed and gracious character of the music.

Beethoven's Fifth closed the program in a roar of spontaneous applause which hardly waited for the last chord to end. The playing may have been a little hurried here and there, but it was an enormously good performance.

Boston Symphony Season Marred by Munch's Illness

Stokes 4-27-58 By CYRUS DURGIN

The 77th season of the Boston Symphony Orchestra ended last night. But it did not end with Berlioz' Requiem, as planned, and music director



DURGIN

With Dr. Munch went the hopes of this musical community for a total and an early recovery. The conductor is not only admired here; many of his audience, though not personally acquainted with him, have for Dr. Munch that affection extended to a public figure who occupies a special position in the hearts of his public.

No Artistic Loss

The Boston Symphony season was marred by this occurrence, not in the sense of artistic loss—for Richard Burgin is also most dependable upon the stand—but because Dr. Munch was not permitted to finish what he had so excellently carried forward up to a fortnight ago.

It is said that the Berlioz Requiem has been postponed to next season. Very good, indeed. But what portion of next season? Let us hope that it can be presented well before those tiring last weeks in Spring. Why not give it in February when the chorus should have mastered their parts, and Dr. Munch should be refreshed by his mid-Winter vacation?

Charles Munch was not in Symphony Hall. He was in France, to recuperate further from what the official announcement said was a state of exhaustion. Since a medical statement was signed last week by Dr. Paul Dudley White, the eminent heart specialist, it is only logical to assume that the "symptoms" mentioned were of a cardiac nature. Luckily, it seems evident that the illness is not severe, for Dr. Munch was "ambulatory" as the doctors call being up-and-about before he took plane for Paris on Thursday.



DR. MUNCH

The position of music director of the Boston Symphony is not only exacting, but it is, I venture

to think, unusually demanding upon a conductor's energy. Between the Winter season here and the Berkshire Festival in Tanglewood, many more concerts are given by this Orchestra than by any other, of comparable rank, in the country. Even with judicious spelling by guest conductors, the position is onerous.

At any rate, as of this writing, Dr. Munch is expected to return for the Tanglewood weeks which begin in July. Surely we all hope that he then will have regained all his happy and familiar vigor.

The Season

This has been otherwise a good season, in certain respects brilliant, for the week-by-week playing of the gentlemen of the Orchestra is in itself brilliance. The programs have been balanced between the standard favorites which the public wants and deserves, and the unfamiliar music, old and new, which a diversified repertory and living composers merit.

To conduct my own "best selection, the outstanding new pieces were four: Easley Blackwood's First Symphony, the Symphonic Scenes by Gottfried von Einem, Walter Piston's Viola Concerto and Stravinsky's Ballet, "Agon." At the other end of the scale of merit, Roger Sessions' Third Symphony was the music least likely to make friends—or to be heard again.

The D major Symphony by Cherubini, introduced here by guest conductor Thomas Schippers, may as well be termed a "revival", since it is well over a century old. It made no furor, but it impressed this chronicler as a pleasing and even a substantial work. I suspect that a conductor less cool than Mr. Schippers—for cool he was, though enormously talented — might make more of the Symphony. It is no second-rate piece, no imitation of the late 18th century manner, but individual and most interesting music.

Performance of the Bach B minor Mass, at a pension fund concert conducted by G. Wallace Woodworth, was a great event of the season. It was presented as only such a lengthy masterpiece should be given: complete and in two sessions. That in turn brings up the question of the Bach "St. Matthew" and "St. John" Passions which Dr. Munch likes to alternate at Easter. The "St. John," being shorter, does not require much cutting for a concert of conventional length, but the "St. Matthew" does. If this is given next season, would it not be possible to give it whole and never mind how long it takes?

There were but two soloists among the many admirable ones, who had not before appeared with this Orchestra: Soviet violinist Leonid Kogan and French saxophonist Marcel Mule. Each proved a true master.

Burgin Stirs Enthusiasm With the Beethoven Fifth

By Harold Rogers *CSM - 4/26/58*

"Wasn't it beautiful!" she exclaimed, her face glowing with excitement. "It restored my faith in human nature!"

The lady was a subscriber to the Friday afternoon series of the Boston Symphony concerts, and she had just heard Richard Burgin conduct the Beethoven Fifth. She was not alone in her rapture.

"Well, that's the end of the 77th season!" someone else shouted. "See you next autumn!"

For many years, and with many orchestras, it has been something of a tradition to end a season with either Beethoven's Fifth Symphony or his Ninth. This custom has not been consistently observed by Charles Munch, of course, though in his nine seasons in Boston he has concluded three times with the Ninth and once with the Fifth. As nearly everyone knows, he planned to end this season with the Berlioz Requiem but canceled it on the advice of his physicians, and two days ago he flew off to Paris in a cheerful mood for a good rest.

So Mr. Burgin stepped in, as he is ever ready to do, and resumed the tradition with the Beethoven Fifth. There were a few groans to be observed when the change in program was announced. "He's playing the Fifth," was the general com-

ment. "Oh, well, you can always leave at the intermission."

And some did leave at the intermission, but not many, to judge by the large number who stayed. Those who remained caught the glow of an exciting performance.

Not a perfect performance, but exciting. Mr. Burgin was in fine fettle, urging his colleagues ever onward, as if he were driving a chariot with streamers flying in the wind. This gave a somewhat headlong aspect to the music—to the opening Allegro and again in the Trio of the third movement when the cellos had to play a little too fast for clarity. But the final Allegro, after the transition, came forth like a sunburst.

In the rest of Mr. Burgin's program he handled the music more spatially, and to good effect. The Haydn Symphony in B-flat, No. 102, took on a splendidly elegant mien; and the Stravinsky Divertimento, drawn from the ballet "Le Baiser de la Fée," reveled in its Tchaikowskian obeisance.

Perhaps Stravinsky himself might have conducted it a bit more drily and thus more Stravinskian. But why should it have been? No one could seriously object to Mr. Burgin's lush reading. One can never seriously object to beauty.

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, presented the 24th program of the 77th season yesterday afternoon in Symphony Hall. The program: Symphony in B-flat, No. 102 . . . Haydn
Divertimento, "Le Baiser de la Fée" . . . Stravinsky
Symphony No. 5, in C minor, Op. 67 . . . Beethoven

By ROBERT TAYLOR

The last concert of the regular symphony season is an event of mingled emotions. It is not quite a leavetaking, but it partakes of some of the sadness and the excitement of departure. It is a moment suddenly vibrant with

the unseen presence of time, a thousand thronging personal memories and the mystery of music and art.

The absence of Charles Munch symbolized the occasion yesterday: the man who had led the orchestra through its 77th season was not present for the completion of the year's design. But his presence, too, was felt, perhaps in the way the orchestra demonstrated its magnificent qualities under the associate conductor, Richard Burgin.

Mr. Burgin's Poignant Regret

Here was a poignant regret mixed with the orchestra's arrival at full stop in 1957-58; and here was a glad excitement in Richard Burgin's handling of the program, which was fastidious, musical and controlled. The program itself offered no complexities, a renewal of contacts with the grateful works of the standard repertoire. While it did not arrive at the grandeur of a single apocalyptic performance as planned in the Berlioz Requiem—and in the old Koussevitzky tradition of the Beethoven Ninth—it offered music of a surpassing loveliness that restated the vitality of the whole western musical culture.

In particular this was true of Haydn's 102nd, the ninth composed for the orchestra of Salomon during the composer's London visit of 1795. The symphony undoubtedly ranks with the composer's

best in melodic invention, in symmetry, in sparkle; and Haydn's best is transcendent, indeed. Although the work was presented at the original Boston Symphony program in 1881 and has been repeated as recently as 1955, it is not really a warhorse, since Haydn's fecund output happily prevents staleness through repetition.

Mr. Burgin's reading was light, dry and shaded with variety of details particularly in the slow melodic unfolding of the adagio where the music projects one rhythmic surprise after another. The exquisite mood was maintained in Stravinsky's delightful ballet suite which finds the composer in his most opulently romantic vein. This music is predominantly of an ornamental character, extremely graceful and as sweet as intricate icing on a cake. Though continuously beguiling, one cannot, however, disassociate it from the world of ballet which, one imagines, is twirling in an offstage chamber.

The approach of Mr. Burgin to the Fifth Symphony is well-known since he was the conductor at the last performance of the Beethoven here. The reading does not sacrifice the intense drama of the piece but emphasizes dramatic contrast by understatement. The tempi are on the leisurely side, the conductor is meticulous with clarity and balance, a painstaking concern lies with arranging everything in its proper place.

Rather than being fussy, this approach brings out the stormy glory of the score and never imposes the shadow of the interpreter who remains discreetly in the background. Save for a few laggard moments in the allegro, Mr. Burgin's objective concept was a triumphantly successful one that let Beethoven speak for himself.

Elie Recalled

To close the season on this note was an aural echo of the shield that surmounts and exemplifies the orchestra on the proscenium arch. May next season find Dr. Munch fully recuperated and in his customary place beneath that coat-of-arms!

Finally—since the last concert is such a uniquely personal occasion—I hope the readers of these reviews will forgive me if I intrude a personal note of my own. The last concert of the season always seemed to me associated with Rudolph Elie, since over the years he employed the occasion to describe his individual impressions of the orchestra at departure. These never ceased to bring the occasion into vivid and compelling focus. He gave thousands a seat on the aisle, S-5, from which music became a reality because it was a part of the personality of a man who never lost his capacity for joy in spite of routine, technical analysis and backstage intimacy with the art. To make music come alive is a task that is reserved only for a very few to achieve; and Rudolph Elie's achievement was much in my mind yesterday.

BERKSHIRE FESTIVAL PROGRAMS

The complete programs for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood are here announced. The concerts will be given on Friday and Saturday evenings at 8:30 and Sunday afternoons at 2:30, as follows:—

SERIES X

Friday, July 4

BACH Suites Nos. 1, 2, 3, 4

Conductor: CHARLES MUNCH

Saturday, July 5

BACH Piano Concerto in D minor

Soloist: LUKAS FOSS

The Art of the Fugue

Conductor: CHARLES MUNCH

Sunday, July 6

BACH B Minor Mass

ADELE ADDISON, EUNICE ALBERTS

BLAKE STERN, DONALD GRAMM

HARVARD GLEE CLUB AND

RADCLIFFE CHORAL SOCIETY

Conductor: G. WALLACE WOODWORTH

SERIES Y

Friday, July 11

MOZART Musical Joke, K. 522

Sinfonia Concertante

Soloists:

RUTH POSSELT, JOSEPH DE PASQUALE

"Linz" Symphony, No. 36, in C major

Conductor: CHARLES MUNCH

BERKSHIRE FESTIVAL PROGRAMS

Saturday, July 12

MOZART Eine Kleine Nachtmusik

Two-Piano Concerto, K. 365

Soloists: SEYMOUR LIPKIN, LUKAS FOSS

Serenade No. 10 in B-flat for Winds

Symphony No. 40 in G minor

Conductor: CHARLES MUNCH

Sunday, July 13

MOZART Haffner Symphony

Piano Concerto in C major, K. 467

Soloist: SEYMOUR LIPKIN

Conductor: CHARLES MUNCH

Choral works conducted by HUGH ROSS

SERIES A

Friday, July 18

BRAHMS Serenade No. 2 in A, Op. 16

COPLAND Variations for Orchestra

BRAHMS Symphony No. 4

Conductor: CHARLES MUNCH

Saturday, July 19

BRAHMS Requiem

HILDE GUEDEN, Soprano

DONALD GRAMM, Baritone

FESTIVAL CHORUS

Conductor: CHARLES MUNCH

Sunday, July 20

BRAHMS Academic Festival Overture

Piano Concerto No. 1 in D minor

Soloist: LEON FLEISHER

STRAVINSKY Petrouchka

Conductor: PIERRE MONTEUX

SERIES B

Friday, July 25

GLINKA "Russlan and Ludmilla" Ov.

TCHAIKOVSKY Symphony No. 4

MILHAUD Ov. to "Les Euménides"

DEBUSSY Three Nocturnes

RAVEL La Valse

Conductor: PIERRE MONTEUX

Saturday, July 26

STRAVINSKY Agon

RACHMANINOFF Piano Concerto No. 3

Soloist: BYRON JANIS

DEBUSSY La Mer

Conductor: CHARLES MUNCH

Sunday, July 27

BARTÓK Music for Strings, Percussion and Celesta

RAVEL "Daphnis and Chloe," 2nd Suite
TCHAIKOVSKY Violin Concerto

Soloist: ZINO FRANCESCATTI

Conductor: CHARLES MUNCH

SERIES C

Friday, August 1

WAGNER

Prelude to "Die Meistersinger"

Siegfried Idyll; Prelude and Love

Death from "Tristan and Isolde"

PISTON Viola Concerto

WAGNER Immolation Scene

MARGARET HARSHAW, Soprano

JOSEPH DE PASQUALE, Viola

Conductor: CHARLES MUNCH

Saturday, August 2

WAGNER "Tannhäuser" Overture and

Bacchanale

LISZT Piano Concerto No. 1 in E-flat

Soloist: LEONARD PENNARIO

VAUGHAN WILLIAMS Symphony No. 8

WAGNER Siegfried's Rhine Journey

Conductor: CHARLES MUNCH

Sunday, August 3

WAGNER Excerpts from "The Flying

Dutchman," "Lohengrin," Die

Walküre," "Parsifal," "Tannhäuser,"

"Rienzi"

Soloist: MARGARET HARSHAW, Soprano

Conductor: PIERRE MONTEUX

SERIES D

Friday, August 8

HONEGGER Prelude Fugue and Postlude

BEETHOVEN Symphony No. 7

Piano Concerto No. 5 ("Emperor")

Soloist: EUGENE ISTOMIN

Conductor: CHARLES MUNCH

Saturday, August 9

BEETHOVEN Music from "Prometheus";

Violin Concerto

Soloist: BERL SENOFKY

HINDEMITH Nobilissima Visione

BEETHOVEN Leonore Ov. No. 3

Conductor: PIERRE MONTEUX

Sunday, August 10

WALTON Johannesburg Festival Ov.

BEETHOVEN Ninth Symphony

FESTIVAL CHORUS AND SOLOISTS

Conductor: CHARLES MUNCH

Rather than being fussy, this approach brings out the stormy glory of the score and never imposes the shadow of the interpreter who remains discreetly in the background. Save for a few lag-gard moments in the allegro, Mr. Burgin's objective concept was a triumphantly successful one that let Beethoven speak for him-self.

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Conductor: CHARLES MUNCH

Mozart, Mendelssohn, Brahms in MTT Series

CSM By Jules Wolfers Nov 21, 1957

Always a dutiful son, Mozart kept his father regularly posted on the incidents of tours abroad from his native Austria. Of all the things that pleased the younger Mozart in France, the size of the orchestra in Paris pleased him most. This orchestra had 40 string players, a fact that amazed and delighted the visiting composer.

Last night at the Kresge Auditorium, Charles Munch used exactly the same number of strings for the Mozart Symphony in G. minor, K. 550, opening work of the concert by the Boston Symphony Orchestra in the humanities Series of the Massachusetts Institute of Technology. Yet a larger number of strings might have worked to better advantage, particularly under the acoustic conditions.

There is no reason to suppose that Mozart would have been any less pleased if the Paris Orchestra had 50 strings instead of 40. It is only relative unfamiliarity with the style of the period that makes some persons imagine that Mozart's music is dainty and delicate. Exactly the opposite is the case. He was a bold, innovating composer, powerful and forceful.

At the same time, this strength was never blunt or heavy. Rather it has the spring of Damascus steel, keen and resilient at the same time.

This is exactly the way Mr. Munch interprets Mozart, as was evident again last night. He

has been blamed for his vigorous way with the composer. He deserves only praise, with perhaps just a word of caution that strength must be applied with a firm persistence rather than with the hammer-stroke.

It was noted again in the auditorium last night that the winds sound louder and clearer than at Symphony Hall. In Kresge at least, Mr. Munch might well consider using a larger string choir. It is quite possible that balance might be improved, and this would also avoid the over-stressing of tone noted in some sections last night, particularly in the first violins. The first violins were guilty too of some uncertainty in up-beat phrases before an opening accent.

Otherwise the performances were of a sort to delight all shades of concertgoers. The program presented no problems. It included — besides the Mozart — Mendelssohn's Symphony No. 5, in D minor, "Reformation," Op. 107; and Brahms' Symphony No. 4, in E minor, Op. 98.

While the Mendelssohn work has its overblown moments, Mr. Munch brought out all that was beautiful and stirring. His well-known way with Brahms provides interest and color in every phrase. All three works were enthusiastically received by an audience that filled every seat.

Symphony Puts On Fine Concert

Herald By ARTHUR E. FETRIDGE Nov 21, 1957

Lavish praise is in order for Channel 2 for bringing the Boston Symphony Orchestra to the television screen as it did last night. We were treated to some fine music rarely heard through this medium as Charles Munch led his orchestra through Mozart, Mendelssohn and Brahms symphonies at Kresge Auditorium, M.I.T.

While the music was breathtaking in its beauty and made up for any other fault it must be admitted the photography was not of the best. Many of the over-all shots of the orchestra were badly blurred.

The close-ups, however, while not as clear as one might have wished, were good. We especially liked those of Dr. Munch for the fine view we had of his method of conducting. It was a pleasure to watch his face as he led his musicians through the various movements.

Close Picture

His feelings for certain sections were easy to detect. At times he wore a faint smile, at others a deadly serious mien. It probably was a closer picture of this great conductor that we saw on Channel 2 last night than many regular Symphony-goers ever have managed to obtain.

The sound of this broadcast was beyond reproach. In addition to the telecast it also was carried on WGBH-FM radio.

Whatever the shortcomings of the camera work, much of which undoubtedly can be laid to bad lighting, no one should have cause for complaint when such fine and inspiring music is brought into the home and is available to all those reached by this channel. Six other televised concerts have been scheduled for this season, all of two hours duration.

It is too bad that a music commentator was not used to fill in the long intermission during which the camera posed as the empty seats of the orchestra and the sound was completely off. While I didn't keep track of it I judged I watched a silent and blank television screen for at least 10 or more minutes.

Harvard-Radcliffe Chorus In Boston Symphony Concert

By F. Burns Langworthy *Monday*

The performance in full of Bach's Mass in B minor, given yesterday in Symphony Hall, served to benefit the Boston Symphony Orchestra's Pension Fund and also to celebrate the 100th anniversary of the Harvard Glee Club, which, together with the Radcliffe Choral Society, provided the chorus. G. Wallace Woodworth was the dynamic, yet unlabored, conductor of the momentous work. The performance took place in two hour-and-a-quarter segments. The first part began in the afternoon at 4:30 and the second in the evening at 8.

This Mass is one of the great monuments of Western civilization. It is devotional music of the highest order, dedicated to the glory of God, worthy to be compared with the most inspired paintings of the Old Masters. Any portion of it is as great, in its own way, as the whole.

The soloists were Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor; and Donald Gramm, bass. The orchestra was divided, as the scoring required, between a full orchestra and a smaller chamber group, serving as an accompaniment for the vocalists. The group was effective in the "Domine Deus," with Miss Addison and Mr. Stern heard against flute counterpoint. Another beautiful aria, the "Quoniam tu solus sanctus," was sung by Mr.

Gramm with French horn and bassoons.

The duet by Miss Addison and Miss Alberts in the "Christe eleison," is a demanding piece of vocal writing for the upper register, in which Miss Addison was able to meet the difficult breath requirements of the long sustained phrases.

The tempo within a single section of Bach's music varies little generally, although the pace may change decidedly from portion to portion. The variety lies in the dynamics, the rise and fall from a full forte to a pianissimo. The attacks in the Gloria were sudden, almost staccato, but not harsh. The pickups and releases were good.

The "Cum Sanctu Spiritu," with full chorus and orchestra brought the first part of the program to a close. Here we heard choir against choir, all sections in perfect balance, each delineating its own melodic line.

The mood of the Mass continued without interruption after intermission with the Credo. Mr. Woodworth brought the full dynamic range of the chorus into play, from the opening bars to the slow, soft strains of "Et incarnatus est."

Within the Credo appears one of the longest solo passages of the entire work. It is a slow bass part in three-beat measure, accompanied by two oboes d'amore. Because of the orches-

SYMPHONY PENSION FUND Woodworth Directs Bach Mass

THE BOSTON SYMPHONY ORCHESTRA presented at Symphony Hall yesterday the 122d concert in aid of the pension fund. G. Wallace Woodworth, by invitation of music director Charles Munch, conducted the B minor Mass of Bach. The choruses were the Harvard Glee Club and Radcliffe Choral Society, prepared by Mr. Woodworth. The soloists were Adele Addison, soprano; Eunice Alberts, contralto; Blake Stern, tenor, and Donald Gramm, bass.

By CYRUS DURGIN

The firmament was in most harmonious conjunction, musically and astrologically speaking, for the Boston Symphony Orchestra's 122d pension fund concert yesterday. G. Wallace Woodworth, conducting by invitation of music director Charles Munch, accomplished a performance of Bach's B minor Mass which will endure in memory. It was a performance of spirit and glory, of magnificent sound and, in such towering pages as the Gloria in excelsis Deo and the Cum Sancto Spiritu, most profoundly moving.

While human memory is not wholly reliable, I think no previous Harvard-Radcliffe chorus within this chronicler's span has sung with such mingled vitality and fine, solid weight of tone. All the sections had a clear definition of resonance, even the tenors who usually are the critical body of voices in most choruses today. They sang cleanly, with superb rhythm and precise attention to detail.

Mr. Woodworth has his own way of performing Bach's great masterpiece, a way which I suspect is native to the American temperament. It is a way of vigor, of joyful outgiving in music, less subtle than muscular, with strong accents and firm rhythm, brisk tempi and a driving force of intensity. It is a way of heart and brain, unconstrained by those generally stifling conventions known as tradition. It is direct, honest, unforced and uncomplicated in purpose and conviction.

That there were small blemishes along the way cannot be ignored, but they in no important manner lessened the sheer exaltation of this performance. The orchestra played with what can only be described as triumphant fervor. Outstanding in the total result was the exquisite work of Louis Speyer and John Holmes in the prominent parts for oboe d'amore; Charles Yancich's nobly-stated horn solo in the Quoniam, and the ultimately fine work of bassoonists Theodore Brewster and Ernst Panenka in the same number; Doriot Anthony Dwyer's supernal flute-playing; the violin of Mr. Burgin; and the firm foundation of Daniel Pinkham at harpsichord and Alfred Nash Patterson at organ. A word of appreciation, too, for the consistently brilliant voicing of the high trumpet parts.

Individually and as a group, the soloists were of the first rank. Adele Addison, beginning with a little less than her usual vocal luster, soon improved and sang like an angel. Miss Alberts was vocally all velvet and very musical. Mr. Stern, with his slightly dry but admirably flexible and agile tenor, navigated the difficulties of Bach with brilliance. As for Donald Gramm, in voice and musicianship he exhibited a true glory.

The Mass was given in the only way it ever should be attempted, complete in two sessions, beginning at 4:30 and 8 p.m., with a dinner break between. It should be noted for the record that Mr. Woodworth preferred certain of the solos to be done in chamber music fashion, without being conducted, and with the instrumental soloists close to the singers. In general, that worked well.

At the end, there was a spontaneous, prolonged and noisy ovation for all, most especially for Mr. Woodworth. The audience quickly rose and remained standing as they applauded and cheered.

Pension Fund Concert

The Harvard Glee Club and the Radcliffe Choral Society, with members of the Boston Symphony orchestra, gave a concert to benefit the Pension Fund of the Orchestra yesterday afternoon and evening. G. Wallace Woodward was the conductor and the soloists were Adele Addison soprano; Eunice Alberts, contralto; Blake Stern, tenor and Donal Gramm, bass. The program was given over to a complete performance of Bach's B minor Mass.

By **RUDOLPH ELIE**

The most fitting imaginable observance of the 100th anniversary year of the Harvard Glee Club, not to mention the 25th anniversary year of G. Wallace Woodward's tenure as conductor, took place yesterday in a complete—and very striking—performance of Sebastian Bach's B minor Mass.

It was, as a matter of fact, the 225th anniversary year of this towering masterpiece, and that it should be done without any cuts at all in two sessions was wonderfully appropriate to the occasion, as was the designation, by Mr. Munch, of Mr. Woodward himself as conductor in this, the 122nd Pension Fund Concert of the Boston Symphony orchestra. And he did it as one inspired, as did soloists, chorus and orchestra alike.

It is interesting to note the extraordinary esthetic development through the years since the Harvard Glee Club got off to a start with such delectable bon-bons as Eisenhofer's Serenade, Lumbye's Amelie Waltzes, Boot's Cavalier Song and a pot pourri by Von Flotow back in June, 1858. (Well, it was a pleasant evening," wrote John Sullivan Dwight in his Journal of Music.)

The Glee Club came to the cross roads in 1912 with the appointment of Dr. Archibald Davis as singing coach and by 1921, "Doc" had raised the level of the singing and the repertoire to such an extent that a European tour, the first ever undertaken by a college musical organization, was greeted abroad as amazed proof that an American culture existed at all.

G. Wallace Woodward succeeded "Doc" in 1933 to further broaden the repertoire and the scope of the Glee Club (as well as that of the Radcliffe Choral Society, which first joined forces with the older group for concerts in 1917).

And today the two groups, singly and combined, are perhaps without equals either here or abroad both in tradition and in executive capacity.

To be sure, I have heard the sopranos in better and sharper focus and production than they were yesterday, but the general balance, the clarity of the lines, and the power of the great choral expressions in all voices was remarkable—but then, it always is.

On hand yesterday were four of the finest soloists to appear here in this work. Particularly outstanding among them were Adele Addison and Eunice Alberts, who not only negotiated the intricate parts but conveyed a deep sense of devotion to the music. Outstanding too, were the orchestral soloists: Doris Dwyer, flutist; Louis Speyer, oboe d'amour; Charles Yancich, horn, and Richard Burgin, violin. Mr. Woodward was occasionally erratic in his tempos within a given section, but he provided a sense of the greatness of the occasion in the overall spiritual integrity he gave to his leadership. The audience responded to both sessions with an ovation for all concerned.



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Boston Symphony to Star In 20th-Century Fox Story

CSM - July 31, 1958
Arrangements have just been completed between movie executive Buddy Adler, the Boston Symphony Orchestra, and its conductor, Charles Munch, to use the Berkshire Festival at Tanglewood as setting for a 20th-Century Fox musical film.

Tentatively titled "A Tanglewood Story," the picture is scheduled to start shooting at Tanglewood, in Lenox, Mass., on July 1 of next year. It will continue production all through the festival season, and the entire facilities of the Berkshire Music Center will be put at the disposal of the studio.

Henry Ephron will produce "A Tanglewood Story," which is based on an original screenplay by late Pulitzer prize winner James Agee and Howard Taubman, music critic of the New York Times. It is a romantic fictional tale dealing with a crucial period in the lives of young musicians between completion of their training and the start of their professional careers. Tanglewood helps them to make the transition.

Mr. Adler said, "It is my belief that this is the time for a really fine film dealing with good music. The Tanglewood school provides the place and the ideas to achieve it. Young musicians

in all fields are to be found there, and it is our plan to integrate this student body at work and play within our dramatic story. Its diverse audience from all over the country stresses our democratic way with music. We have a top orchestral group in the Boston Symphony and Dr. Munch, and our romantic story will, I believe, be fundamentally true to life."

Henry B. Cabot, president of the Boston Symphony Orchestra, said: "Dr. Munch and the trustees of the orchestra take pleasure in joining with 20th-Century Fox in bringing the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood to the public through the medium of motion pictures."

Boston Symphony Recording Wins London Medal

The Boston Symphony Orchestra has been awarded the London News Chronicle's Gold Medal for the best classical recording of 1957. The award has been made for the Orchestra's recording of Tchaikovsky's Symphony No. 6, under the direction of Pierre Monteux. *June 1-7-58*

The medal will be presented in London Jan. 16. Mr. Monteux, guest conductor with the Boston Symphony this week, has sent a taped message to London for the presentation ceremony.

The judges included Harriet Cohen, pianist; Norman Tucker, director of the Sadler's Wells Opera; Peter Racine Fricker, composer, and William Johnson, chairman of the National Federation of Gramophone Clubs in England.



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Munch Announces Awards, Scholarships at Tanglewood

Charles Munch, director of the Berkshire Music Center, the Boston Symphony Orchestra's Summer school at Tanglewood in Lenox, announces a number of scholarships and prizes available to its students. Among those offered are: The Jascha Heifetz Prize for an outstanding violin student and the Gregor Piatigorsky Award for a cellist were established by the artists whose names they bear; the Albert Spalding Prize for the most promising instrumentalist in the student body was established in the late violinist's name by his widow.

Residents of Berkshire County established the Koussevitzky Memorial Scholarship in memory of Serge Koussevitzky to aid a conducting student. Gertrude Robinson

Smith last year established the Berkshire Symphonic Festival Scholarship Fund for students of conducting. The Koussevitzky Music Foundation offers a prize to a composition student for the best work written at Tanglewood and also makes grants to students in other departments of the Center. The National Federation of Music Clubs also offers scholarships and grants in its own name and in the name of its former president, Mrs. Ann M. Gannett.

The Berkshire Music Center's 16th session will be held at Tanglewood this Summer between June 30 and Aug. 10. Applications for admission and for scholarships are now being received by the Registrar at the Berkshire Music Center Office, Symphony Hall, Boston 15, Mass.

Globe May 17 '58



Karsh, Ottawa

C.S.M.
Charles Munch, conductor of the Boston Symphony Orchestra, returns to Tanglewood this week, where he will take up his duties as director of the Berkshire Music Festival. *6-2-58*

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Lyman W. Fisher, Staff Photographer

These Three, and 101 Men, and You Have the Boston Symphony Orchestra
 Of the 104 members of the Boston Symphony Orchestra, now in its 77th season and under the direction of Charles Munch, three are women. Left to right, Mrs. Olivia Luetcke, harp; Mrs. Doriot Anthony Dwyer, flute; and Mrs. Winifred Winograd, cello. *CS 11 3-3-58*

CONCERT STIRS CAPACITY HOUSE

Bridgeport Post (Conn.)
 Boston Symphony Makes Strong Impression in Klein Memorial Appearance
 Feb. 11, 1958
 By ELSIE COCCO
 (Guest Reviewer)

Led by the majestic and magnetic Charles Munch, the world-famous Boston Symphony orchestra gave a magnificent, stirring performance to Bridgeport music-lovers who filled the Klein Memorial last evening.



ELSIE COCCO

These musicians, who are individually fine artists, combined to make a fantastically beautiful orchestra. Maestro Munch and his group of over 100 musicians received a tremendous ovation from an enthusiastic, extremely appreciative audience of approximately 1,300 people.

The Suite from the opera "Dardanus" by Rameau, which was probably the least familiar work of the evening, opened the pro-

gram, and was followed by Mendelssohn's Symphony No. 4 in A Major, the Italian symphony. The quality of each solo instrument was remarkable! Maestro Munch miraculously controlled the dynamic range of the entire orchestra from the softest pianissimo to the stirring sforzandos! Every little detail, nuance, phrase was articulate.

Particularly effective was the Andante Con Moto. The celli-sotto voce—performed with a pulsating, penetrating precision to make a perfect background for the melodious violas, violins and winds.

The brilliant last movement, Saltarello, was performed with such clarity, vitality and intensity, that the listener was left breathless!

The Symphonie Fantastique by Berlioz was the other major work of the evening. Each section in the orchestra, including the percussionists, brass and winds gets a tremendous workout in this marvelous piece of program music. Hypnotizing were the effects achieved through the English horn and tympani conversation of the adagio—and the melodious English horn and oboe conversations. Each phrase was beautifully crocheted into an overall masterpiece.

The Boston Symphony and Charles Munch, who were presented to Bridgeporters by the Bridgeport Community Concert association, have made a strong and lasting impression, and again have proved that they are one of the world's leading symphonic orchestras.



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Meets Symphony's First Violinist



Post photo—Brinsko

Mrs. William F. Allen of 184 Harvester road, Fairfield, meets Rolland Tapley, first violinist with the Boston Symphony orchestra, backstage at the Klein Memorial last night. Mrs. Allen recalled that 23 years ago her husband, now a University of Bridgeport instructor, played in a private concert with Mr. Tapley in Ladngrove, Vt.



Ronnie Rojas and Clemens Kalscher

NY Times - Nov 10, 1957

VISITING ORCHESTRA—The Boston Symphony will make its first appearances of the season here Wednesday and Saturday at Carnegie Hall and Friday at the Brooklyn Academy. Above, the orchestra in rehearsal. Below, left to right, Donald Gramm, baritone soloist; Gary Graffman, piano soloist; and Charles Munch, conductor.

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CARNEGIE H/LL

Conductor, Charles Munch; soloist, Pierre Fournier, cellist. The program:
 Academic Festival Overture, Op. 80, Brahms
 Symphony No. 3 (first N. Y. performance)
 Concerto for Violoncello and Orchestra
 in A minor, Op. 129, Schumann
 Prelude and Love-death from "Tristan
 und Isolde" Wagner

The second visit of the season by the Boston Symphony Orchestra offered a major novelty: Roger Sessions' Third Symphony. The first impression this music creates in the listener is that of a profound conviction of the composer's high office. There lives in Mr. Sessions the ancient pride of the old craftsmen of music who believed that a score must be fitted, joined and polished until it acquires the proportions and finish of a beautiful piece of cabinet work.

The impressionist and post-impressionist era did lavish such care on the finish but not on the joining and fitting. Since we are still very much conditioned to the aural felicity of velvety orchestral sound, music such as Mr. Sessions' may sound to many more intellectual than esthetic, with a rigidity of outlook that sounds harsher than it really is. But this composer addresses himself to his task with the care and integrity of the master musician, and his expression has the force which derives from the application of firmly held and clearly appreciated artistic views.

By P. W. Lang

What the new symphony proved is that he is deeply and persistently aware of life in its sensuous aspects. The work is distinguished by a light texture—at times almost chamber music like. The orchestra, though large, and not averse to climaxes, is handled with remarkable transparency, and with a very personal color scheme that was most rewarding.

The first movement, in which the outlines of a sonata structure are noticeable, impressed with its fine motivic work. All the inner voices took part in this lively exchange with alacrity. The second movement, a scherzo, is a jaunty piece with a good deal of tongue-in-cheek humor, and again displaying delicate colors, while the Andante, an eclogue, is pensive and rhapsodic. There were

Inkarn - Dec 13/1957



Roger Sessions, whose Symphony No. 3 was played here Wednesday night.

some attractive episodes for the winds, but I found that the short trumpet solo disturbed a bit the felicitous atmosphere. Or was it an ironical reference to the old "cornet solo" days? As to the last movement, I must confess that I must hear it at least once more before I can dare to express an opinion.

Mr. Munch and his men performed the work with virtuoso lightness, except for the Andante which seemed to me a bit loose-reined.

The concert began with a spirited reading of Brahms' Academic Festival overture, concluding with the "Tristan" prelude.

In between, Pierre Fournier played with distinction Schumann's concerto. This is a difficult assignment. The concerto is filled with beautiful ideas and melodies but is a timid work in which the orchestra unquestioningly assumes a menial role. Messrs. Munch and Fournier found a very musicianly solution for their dilemma: they played the work as a "conversational piece" for cello with a discreet orchestral accompaniment. It was thoroughly enjoyable and the soloist managed the rare feat of keeping his instrument at all times free of the maudlin and the nasal. The orchestra was precise and light as a feather.



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Music: Sessions' Third Symphony

Times, Dec. 13, 1957
Work Is Introduced by
the Bostonians

By HOWARD TAUBMAN

ROGER SESSIONS has rarely, if ever, set out to charm and win easy success. His new Third Symphony, meticulously tooled like all of his relatively limited output, neither charms nor takes an audience by storm. But it bears the marks of a composer with a mind and style of his own. If it does not stir profoundly at first acquaintance, it deserves respect as well as further hearings.

The symphony had its first New York performance at Carnegie Hall Wednesday night. Charles Munch and the Boston Symphony, which together with the Koussevitzky Music Foundation commissioned it for the orchestra's seventy-fifth anniversary, brought it to town. It is dedicated to the memory of Serge and Natalie Koussevitzky.

Mr. Sessions works slowly, and this symphony, like his other major works, was several years in the making. The composer has a reputation for being grim and unyielding in his music. It is true that his works take a lot of absorbing, and even then they are not likely to be to the majority's taste. But in this symphony he has unbent. That is, for Sessions. But that is a long way from being readily accessible.

The work is in the conventional four movements. As Mr. Sessions himself has indicated, the first movement "may be compared approxi-



Roger Sessions

mately to the three sections of a classic 'sonata' form" and the second corresponds to "the classic 'minuet' or scherzo." The third is broad and elegiac, and the fourth is full of brisk rhythms and sharply contrasting colors.

But encased within this familiar framework is original material independently worked out. No fixed formula such as one based on twelve-tone principles is followed, but there are intimations that some of the practices of this school have been absorbed naturally into the tissue of the writing.

The total impression is of knottiness. The symphony is not quite so gnarled as some of Mr. Sessions' other works. The melodic writing, rhythmic interplay, handling of sonorities and development of ideas remain personal and

Fournier Is Soloist in Schumann Concerto

singular in profile but are not forbidding. Indeed, there is a kind of shy, hesitant lyricism in places of the first two movements, and the third is almost openly expressive.

Mr. Munch conducted a decisive, controlled performance of the work, and the orchestra played it as securely as if there were no difficulties. The reaction of the audience seemed to range from polite to friendly. Mr. Sessions, who was there and took several bows, had a right to be satisfied. The symphony, as is usual with him, does not compromise and does not beg for quick affection.

The soloist was Pierre Fournier, the French 'cellist, in Schumann's 'Cello Concerto. Not one of the romantic master's great works, the concerto is played rarely. While Mr. Fournier could not imbue it with the fire and ardor it lacks, he brought refinement of taste to it. His phrasing had warmth and distinction, and he rightly did not try to turn the concerto into a virtuoso showcase. He had a little trouble with his tone and intonation, but the essential style was there.

Mr. Munch led his orchestra in sensitively balanced support. The ensemble tone was restrained without loss of its natural glow. For more full-bodied utterance there was the Brahms "Academic Festival" Overture at the beginning and the Prelude and Liebestod from Wagner's "Tristan und Isolde" at the end.

BURGIN ON PODIUM

Concertmaster in Boston for 36 Years
Will Conduct the Orchestra This Week

By JOHN BRIGGS

RICHARD BURGIN, for thirty-six years a familiar figure in the concertmaster's chair of the Boston Symphony Orchestra, will make one of his occasional appearances as its conductor when the orchestra plays at Carnegie Hall on Wednesday evening.

The transition from playing to conducting is one that has been made by a number of concertmasters, including Eugene Ormandy and Alexander Hilsberg. The concertmaster is in fact an assistant conductor, one of his duties in most orchestras being that of rehearsing the string section.

In Mr. Burgin's case, according to knowledgeable music circles, the concertmaster's function also included that of diplomat, interpreter and peace-maker.

Such was the impact, in the early days, of the late Serge Koussevitzky upon the Boston Symphony, and vice versa, that the whole enterprise was in danger of flying apart from sheer centrifugal force.

Sparks Flew

Koussevitzky, legend says, was a genius but not a conducting technician. He knew what he wanted from the orchestra, and screamed until he got it. Inevitably, sparks flew at rehearsals, and feelings were hurt.

It was tactful Concertmaster Burgin who served as go-between for conductor and orchestra, soothing bruised egos and explaining that when Koussevitzky asked for pianissimo, he really meant a loud pianissimo.

When Mr. Burgin was questioned about this tale, he proved his reputation for diplomacy.

"Such things are part of the concertmaster's job," Mr. Burgin said. "I am not a mind reader, but I happened to be personally rather close to Dr. Koussevitzky."

He also pointed out that over the years orchestra and conductor had come to know each other, and had learned to work together.

"Close association brings the best results," Mr. Burgin observed. "That is true of anything from a string quartet on up. An orchestra with a constant turnover of conductors is like a football team with a new head coach every year. An orchestra plays best, and develops its own personality best, when it plays under the same conductor and has little change in personnel. In Boston we have averaged—let me see—perhaps five or six weeks of guest conductors out of a thirty-week season. The rest of the time, it has been the regular conductor—Dr. Koussevitzky and his very able successor, Charles Munch."

Same Face NYT 1/6/57

Mr. Burgin was reminded that one school of thought maintains that conductors should be changed frequently, on the theory that the public grows tired of looking at the same face—or rather, the back of the same head—week after week.

"If that is so," Mr. Burgin replied tartly, "the audience is looking too much, instead of listening."

As for the players themselves, they view the arrival of a guest conductor with little enthusiasm.

"A first-rate orchestra will adapt itself to any conductor," Mr. Burgin said, "but it takes time. Especially difficult is playing with the new man a piece which you have already learned with the regular conductor. It is like being an actor in a Shakespearean play. You have learned your lines under one director. Now another director wants you to speak the lines differently."

So generally is this fact known, Mr. Burgin says, that most experienced guest conductors don't waste time on changes in a standard repertory work unless they regard the changes as of life-or-death importance.

A native of Warsaw, Mr. Burgin studied in Berlin with Joseph Joachim, and in St. Petersburg, with Leopold Auer. He was concertmaster of the symphony orchestras of St. Petersburg, Helsinki, Christiania and Stockholm before joining the Boston Symphony in 1920. He doesn't know whether the length of his tenure in Boston has been matched by anyone else. Certainly the record is not matched by the concertmaster of any other major orchestra in the East.

First Performances

Mr. Burgin's wife is Ruth Posselt, a native of Medford, Mass., who is also a fine violinist and has appeared as soloist with the Boston Symphony and other orchestras. With the Boston Symphony, Miss Posselt played first performances of violin concertos by Samuel Barber, Vladimir Dukelsky and Edward Burlingame Hill.

Mr. Burgin was asked whether he agreed with the old saying that every orchestra derives its personality from its conductor, that "there are no orchestras, only conductors."

Mr. Burgin was not amused. "That may be true to a limited extent," he said. "But it's the musicians who do the playing."

Boston Symphony Led By Concertmaster

NYT 1-11-1957

BOSTON SYMPHONY ORCHESTRA,
Richard Burgin conducting. At Carnegie Hall.
Fantasia on a Theme by Thomas Tallis,
for Double String Orchestra. Vaughan Williams
Symphony No. 5.....Beethoven
Symphony No. 5.....Shostakovich

By HOWARD TAUBMAN

AN orchestra shows a special goodwill when one of its own steps on the podium. This was certainly the case Wednesday night at Carnegie Hall when Richard Burgin, concertmaster of the Boston Symphony, assumed the role of conductor.

Not that the Bostonians fail their regular conductor, Charles Munch, in response or spirit through the greater part of the season when he is in charge. But Mr. Burgin has been first violinist of this orchestra since the fall of 1920. He is like a first sergeant with more service stripes than he cares to wear on his sleeve, who has been at the forefront of every battle with his companions. In orchestras, as in the ranks, there is an affectionate loyalty for such a colleague.

Mr. Burgin for his part imposed no special problems when he took the baton in hand. His program was substantial and familiar, and the orchestra played it heartily and spaciouly. There were several momentary ragged spots in the Beethoven symphony as the players, cooperative in principle though they meant to be, relaxed just a mite. Then they dug in more determinedly and went on to finish the program brilliantly.

Vaughan Williams' Fantasia on a Theme by Thomas Tallis is a noble curtain-raiser. Thanks to its evocation of a sixteenth-century England through the enlarging imagination of an Englishman of our century this score has won a special place in the repertory. The Boston strings played it with sustained singing tone.

In bracketing the Fifth symphonies of Beethoven and Shostakovich Mr. Burgin went one step in a direction that



Richard Burgin

someone, in a seizure of wild programming, might turn into quite a thing—a festival of fifth symphonies. Not counting the youthful and jejune specimens by Haydn and Mozart, there would be candidates from the workshops of Schubert, Bruckner, Mahler, Sibelius, Vaughan Williams, Honegger, Prokofieff, William Schuman, Peter Mennin, et al. These are random suggestions; many others could be found. Helpful hints would be available in abundance for anyone who would want to try the idea.

Mr. Burgin's handling of the Beethoven Fifth was along traditional lines. As an old hand he knows that an associate conductor—another title he holds with the Boston Symphony—does not make radical changes, even if he wishes to.

With the Shostakovich symphony he was much more on his own. He conducted the first Boston performance of the work in 1939, and he has an appreciation of its generous proportions, its personal lyricism, its jauntiness and its gravity. Think what you will of Shostakovich's creative ups and downs, this is the symphony of a big talent not afraid of an exacting form and large utterance.

Music: A Work of Genius

Monteux Conducts Boston Symphony in Stravinsky's Complete 'Petruchka'

WHEN a symphonic concert is deeply thrilling it is one of the most thrilling experiences possible in human life. The concert Pierre Monteux led with the Boston Symphony Wednesday night in Carnegie Hall was of that order.

The two symphonies—Prokofiev's "Classical" and Tchaikovsky's Fourth—were each marvelous in their own way, but towering above them both was what surely must be one of the greatest performances of Stravinsky's "Petruchka" that has ever been heard in this city. It was by turns electrifying and heart-breaking and always a work of genius.

myth • 1-17-58
It is one of Mr. Monteux' great gifts as a conductor that he can give the illusion that his orchestra is playing, not on a comparatively shallow stage, but in a great open courtyard from which the sounds can come at will from various distances. And he can create the sense that you are simultaneously hearing some sounds from far off and others from up close.

This particular gift stood the Stravinsky score in wonderful stead Wednesday night, for Mr. Monteux chose to do what few conductors in the concert hall do. He played the complete score. This meant he played that fantastic introduction in which all the carnival elements are introduced. And there was no confusion, despite the complexity of the score.

He also played the usually omitted scene in the Moor's home, so that one had, as it were, two close-up scenes instead of the customary one in Petruchka's room. Because

of his power to evoke intimacy as well as distance, each was tellingly expressive. And then because of his gift for evoking wide open spaces, he could shift back to the big scene of the fair.

And he did not just break off the work, as is customary, with a rousing group dance. He broke our hearts with the brutal murder of the puppet, and brought the score to the close that Stravinsky meant it to have.

The performance earned the conductor an ovation, and Mr. Monteux brought three of his instrumentalists forward to share it: Bernard Zighera, the pianist, who was named in the program, and two performers who were not named but who played so brilliantly they deserved to be, Doriot Anthony Dwyer, the flutist, and Armando Ghitalla, the trumpeter.

Wisely, Mr. Monteux played the lighter of the two symphonies first, so that Prokofiev's "Classical"—a miracle of lightness and grace as he led it—formed an excellent curtain-raiser. And the Tchaikovsky Fourth, played perfectly superbly by the orchestra, proved a soul-satisfying finale. For, as always, Mr. Monteux led Tchaikovsky without a trace of false sentiment, so that the work came through as a stirring outpouring of pure and direct human emotions.

This was Mr. Monteux' first appearance of the season here, and one is unhappy to state that his other concerts with the Boston Symphony this week will be his only New York appearances. R. P.

Music: With the Elect

Leonid Kogan Is Violin Soloist in Debut

By HOWARD TAUBMAN

LEONID KOGAN belongs with the elect. The Russian violinist, making his first New York appearance at Carnegie Hall yesterday afternoon with the Boston Symphony Orchestra, gave a masterful account of the Brahms Concerto. This was fiddling of the first order, comparable with the best today.

Whether Mr. Kogan's command of the Brahms Concerto is representative of his way with other things in the repertory remains to be seen. But any musician who can play this majestic concerto with so much perception has the root of the matter in heart and hand. It was said of Mr. Kogan by knowledgeable observers, who heard him in Europe some years ago, that he had extraordinary gifts, but that they need maturing. He has matured.

Mr. Kogan is a slim man of medium height; he is in his early thirties and looks younger. As he stood on the renowned stage of Carnegie Hall while Pierre Monteux and the orchestra played the orchestral introduction, he seemed nervous, as what newcomer to New York would not be? But from the first attack of his bow on the strings, you knew that this was a voice of authority.

Mr. Kogan has superb technical equipment; there seem to be no violinistic problems for him. In the highest positions, where the going can be difficult and painful, his tone is pure and under complete subservience to his musical ideas. His tone, on the whole, has a wide gamut. It can whisper and it can soar full-throatedly, but he never allows it to slop over with an excess of vibrato.



Leonid Kogan

BOSTON SYMPHONY ORCHESTRA. Leonid Kogan, violinist, Pierre Monteux conducting. At Carnegie Hall. Grand Fugue... Beethoven-Weingartner Suite from The Martyrdom of St. Sebastian... Debussy Death and Transfiguration... Strauss Violin Concerto... Brahms

Tone and technical facility were the servants of musicianship, at least in this performance. Mr. Kogan's playing had enormous temperament, which was always under control. His conception of the concerto had a grand arch. There was the sweep of virtuosity buttressed by an awareness of the music's humanity. The first movement was fiery and spacious; the second sang with memorable intensity; the third danced jubilantly.

It was Mr. Kogan's great good fortune to have the support of Mr. Monteux and the Boston Symphony. Having played this work with these musicians in Boston—and recorded it, too, it was said—he had the benefit of a searchingly integrated interpreta-

tion. Mr. Monteux, who seems to reach more glowing heights as he advances in his eighties, has seldom conducted the orchestra's share of this concerto with more radiance. Even a lesser violinist than Mr. Kogan would draw inspiration from such companionship.

On any other occasion Mr. Monteux would have been the whole story. Under his guidance the Boston Symphony played as well as it ever has. If the grand old gentleman insisted on taking on Beethoven's craggy, intractable "Grosse Fuge," played in Weingartner's version for string orchestra, he could be indulged. He managed a performance of impressive clarity and coherence, but it is to be doubted that he could make the deaf composer's unyielding, if remarkable, work viable to a general audience.

The excerpts from Debussy's "The Martyrdom of St. Sebastian" were played with subtlety of style, but the stunning achievement was the performance of Strauss' "Death and Transfiguration." Mr. Monteux showed how a sense of proportion, a steady but imaginative beat and a profound musician's vision could make this familiar tone poem seem like a new and stirring experience. And how the orchestra played for him!

This was a concert to remember, and if Mr. Kogan lives up to the promise of his Brahms, one that may have special prominence in New York's memory-book of violin playing.

PAUL HENRY LANG

Boston Symphony Orchestra

CARNEGIE HALL

Guest conductor, Pierre Monteux; soloist, Boris Kogan, violinist (New York debut).
The program:
Grosse Fugue, Op. 133.....Beethoven
arr. Weingartner
Excerpts from "Le Martyre de Saint-Sebastien".....Debussy
Tone Poem, Tod und Verklärung.....R. Strauss
Violin Concerto in D major.....Brahms



Leonid Kogan

The Boston Symphony's appearance in Carnegie Hall yesterday afternoon was anticipated with even more eagerness than is usually shown whenever this distinguished orchestra performs in our city. The Bostonians brought with them a new and famous violinist from the forbidden land, and the public was ready to prostrate itself. Leonid Kogan proved to be a good fiddler, though by no means of really top drawer quality. He has a pretty good left hand, and the little rod with the horsehair he swings neatly, drawing a fairly big tone from his instrument, but then, these are things that at least half a dozen violinists in the Boston Symphony can do very well. This is not yet enough for a superior performance of the Brahms concerto.

This concerto is not a virtuoso piece, though its difficulties are enormous; only in the last movement are some virtuoso elements to be found. The rest is severely symphonic. Mr. Kogan played the first movement as it stands in the score, but this score is defective in color. The only way to overcome this is to permit the lyric melody of the violin solo to float serenely above the orchestra, and this Mr. Kogan did only in spots.

There were several reasons for his failure to make this movement glow. In the first place his articulation is old-fashioned, he slides where clear

intervals are mandatory. To slide up and down in the passage that immediately follows the cadenza is anathema to a well brought up modern violinist. Then there is a certain metronomic quality in his figurations, and he often changes the tone within the same phrase.

The second movement is a particularly taxing one from the purely musical point of view. The long introduction by the winds presents an aural picture so tenderly pastoral that the soloist must summon all his skill to be able to take over the melody from the oboe without a jar. Well, thank Heaven, the oboe cannot slide, but Mr. Kogan's fingers did; moreover, instead of a cool and unforced tone he used a sweetened one.

In the rondo finale some of the virtuoso runs were a little blurred, and our guest artist is a little impatient with trills. In

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sum, Mr. Kogan is a pretty decent young violinist, but he still has a long way to go.

The rest of the program was a little grab-baggish, but it was played in a way to silence all carping. Excerpts from Debussy's "Le Martyre de Saint Sebastien," a tired score, were airy and atmospheric, and Strauss' rhetorically ponderous "Death and Transfiguration" was not at all ponderous under Mr. Monteux' expert and knowing hand. How exquisitely that last chord was played by this wonderful orchestra; it just hung in the air, like chimes, every instrument poised and balanced by invisible scales.

It continually amazes me how marvelously this Frenchman can interpret German music. He understands it as one born beyond the Rhine, and unerringly goes to the core, yet somehow he manages to refine and lighten the leather pants and hobnailed boots.

There was still another number on the program, a tough nut to crack even for Pierre Monteux. "Grand Fugue, sometimes free, sometimes strict," was the title Beethoven gave to this piece which was originally a movement for string quartet. Whether an orchestral version is justified I do not know. I am even doubtful whether the Grand Fugue is a proper piece for a concert. But Mr. Monteux and his strings played it with wonderful clarity and elan, and although to follow the contrapuntal convolutions is difficult enough for even the most accomplished expert, the power of the work was not lost on the public.

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Marcel Mule^{24.4v.} Is Soloist at²⁻¹²⁻⁵⁷ Carnegie Hall

By Francis D. Perkins

Marcel Mule, the eminent French saxophonist who had made his New York debut with the Boston Symphony Orchestra on Wednesday, reappeared with the talented musicians under Charles Munch's direction Saturday afternoon at Carnegie Hall as soloist in Jacques Ibert's Concertino da Camera. This was prefaced by much earlier French music, a suite from Rameau's "Dardanus," in a program which closed with Anton Bruckner's Seventh Symphony, in E major.

The four excerpts from the Rameau opera, taken from two suites of its music edited by Vincent d'Indy, were last played here by the Bostonians seven years ago. They again gave an impression of vitality, in addition to melodic appeal and craftsmanship. In the various moods of the music, including the dignity of the first section, the engaging calm of the "Rondeau du sommeil" and the lively following movements, the performance was distinctly satisfying in style and evocation of atmosphere. Its more outspoken measures were played with ample sonority, but without a suggestion of inappropriate magnification. *N.Y. Times 2-17-58*

The Bruckner symphony was presented with appropriate largeness of scale, but also with a realization of its more intimate and contemplative measures as well as of its proclamative ones. Occasionally, Mr. Munch's nuances of tempo did not contribute to a sense of complete continuity, but his understanding of the music and his devotion to it were pervasively convincing; the adagio had a memorable atmosphere of commemoration in a performance which reflected high credit upon its participants. A cut in the finale gave a paradoxical impression. The symphony, at times, seems rather lengthy, but the abridgment of the finale made it seem rather foreshortened in proportion to what had gone before.

In the Ibert concertino for saxophone and chamber orchestra, Mr. Mule again displayed his technical virtuosity, musicianship and delectable instrumental tone. But the music itself, while pleasant has relatively little to say.

Marcel Mule Is Soloist With Boston Symphony

By Jay S. Harrison

BOSTON SYMPHONY
CARNEGIE HALL

Orchestral concert last night. Conductor: Charles Munch. Soloist: Marcel Mule, saxophonist. The program: "Agon" Stravinsky
Chamber Concertino Jacques Ibert (Mr. Mule)
Ballade Henri Tomasi (Mr. Mule)
"Italian" Symphony Mendelssohn

Some one — I forget who — said of Adolphe Sax, inventor of the saxophone, that on his tombstone these words should be deeply engraved: "The evil that men do lives after them." It is an unkind cut, that, and appropriately remarked only by those who have been weaned on the common species of saxophone playing, the type that is all baleful wails and moaning bleats. However, in the proper hands, the instrument does have palpable distinctions of its own and gives up the dirty-word connotation that many serious musicians attach to it. Surely as played by Marcel Mule, who was soloist with the Boston Symphony Wednesday night at Carnegie, the saxophone is not the same horn one originally encounters on the dance floor or in jazz combos. Not the same horn at all.

Still, Mr. Mule, limitless virtuoso that he is, finds himself, on appearing in concert, in a rather disastrous situation. Were he the greatest musician alive, he would be hard-pressed to prove it, since his instrument's repertoire is thin to the point of non-existence. What there is, moreover, is mostly shabby stuff, music in the breezy French manner with much sauce and little meat. And into that category Ibert's Concertino and Tomasi's Ballade fit without squeezing. The former is filled either with pert and spicy episodes that sound designed to accompany fast "walking-music" in a French film or slower sections that might very well do for a boulevardier's love song. Tomasi's piece, on the other hand, is not even a good background score. When it goes allegro it spins

like a top, and like a top it gets nowhere; when it turns slow it is blush-making schmalz.

What then is a technical wizard to do? Nothing else, I imagine, but show what the instrument can really sound like when it is played rather than belabored. And Mr. Mule did just that. As he gives it to us, the saxophone is totally without the vulgarity of tone and oiled aural texture that is, under usual conditions, its most depressing feature.

His trick, if I understand it, is to hold his vibrato to a minimum and to keep a steady supply of air at all moments crossing his reed. The crooning or "hawking" method—in which a performer huffs into the mouthpiece as though he were breathing moisture onto his eyeglasses—is entirely avoided; his tone, in consequence, rather approximates that of a sweetly singing mezzo voice.

Naturally, too, his fingers are as disciplined and even as a machine, for without regularity of hand and wrist the loveliest timbre is unavailing. In all, then, M. Mule has an unshakable right to his position as Europe's saxophone prince. As he plays it, the instrument takes on the dignity of a proper woodwind. *24 Nov. 2-14-58*

The evening's remaining novelty was Stravinsky's "Agon" in the first local performance it has received as separated from Balanchine's ballet. Stravinsky's dance scores invariably make a place for themselves in the concert hall, and "Agon" is not likely to be an exception. It may take a bit of time, however as its style, in common with any fragmented, atonal piece, is not a familiar one to the average concert-goer. In the long count that matters little, Stravinsky never wrote anything with the idea of instantaneous acceptance in mind. A few more readings on the order of Mr. Munch's and the public should take to it as it has, long since, to something like "Les Noces."

Music: A New Concerto

Time
Bostonians Play Piston

Score for Viola

Munch 24/1958
By HOWARD TAUBMAN

WALTER PISTON'S new Viola Concerto has the tact and discrimination one would expect from this American composer who has sedulously cultivated his own garden. Introduced to New York by the Boston Symphony Orchestra at Carnegie Hall Wednesday night, with Joseph De Pasquale as the soloist, it made a firm impression without attempting to overwhelm the listener.

For Mr. Piston began with the idea of exploiting all the viola's virtues. He did not seek to change its nature, which is essentially warm and grave and lyrical. Realizing that it is most eloquent when it is not asked to be too vehement or flighty, he provided it with music with which it is at ease.

The manner in which Mr. Piston has worked out his orchestral support reveals his concern for the solo instrument's best interests. At no point does he permit the viola to be trampled underfoot by a symphonic herd in full cry. Contrasts, balances and colors are calculated with sensitive nuance.

But the concerto is not merely an exercise in skillful instrumentation. Its keystone is the middle movement, an

adagio con fantasia, which has a sustained poetry. It is the longest of the three movements, and it flows on with an ease and rightness that conceal the distinction of its thought. The opening movement has breadth and weight; it is a solid approach to the adagio. But the final section, wherein Mr. Piston tries to be gay and airy, is like a soufflé that has refused to rise.

The concerto was written expressly for the Boston Symphony and dedicated to Mr. De Pasquale, its solo violist. He played it with technical assurance and a glowing tone. Charles Munch conducted the orchestra with refinement.

Mr. Munch was in the vein Wednesday night. His reading of Bartók's Music for Strings, Percussion and Celesta was commanding in its comprehension. The string colors were full of subtlety. The blend of percussion and string timbres was delicate. The rhythms were steady when they needed to be, and the magic of this remarkably evocative score wove its spell.

The evening began with Handel's "Water Music" Suite, in Sir Hamilton Harty's arrangement. Like the Roussel Suite, which ended the concert, it is a Munch specialty. It was good to hear this genial, untroubled music played with so much sparkle. It was good to be reminded by old Handel that music can be an uncomplicated joy.

BOSTON SYMPHONY OFFERS PREMIERE

Plays Barraud's Third in Its
First Performance Here—
Composer a Technician

By HAROLD C. SCHONBERG

Henry Barraud, French composer in the United States as a guest of a State Department program, was present in Carnegie Hall yesterday afternoon to hear the first New York performance of his Symphony No. 3. It was played by the Boston Symphony Orchestra under the direction of Charles Munch.

Mr. Barraud is a veteran composer and a superb technician. His new symphony, in four movements lasting about twenty-eight minutes, attests to his skill. But it does not especially attest to a strong creative impulse. *NYL 3-23-58*

It is a neo-Honegger work, rather academic-sounding, with plenty of rhetoric, anguished horn calls and a grim mood. Melodically, however, it has little to say; and when it is all over, one has heard the music of a craftsman and little more.

Perhaps the most ingenious movement was the second, which uses Bartók-like string glissandos, though in a much politer manner than Bartók ever conceived. The slow movement attempted a long lyric line that did not have enough profile to achieve its aim.

Two works for piano and orchestra were also on the program. They were Ravel's Concerto in G and D'Indy's "Symphony on a French Mountain Air," both with Nicole Henriot as soloist. The lovely D'Indy work was a welcome novelty. It is one of the best works of the French post-romantic school, and certainly one of the most melodious.

Miss Henriot played in her usual style—efficiently, with a very hard, driving tone, and with little effort to make much of a melodic line. She is one of the most literal pianists around. But surely the Ravel, brittle as it is, could stand more color, just as the tender moments of the second movement of the D'Indy could have been more caressingly outlined. Miss Henriot, too, got a little swamped in the big orchestral flurries of the "French Mountain" Symphony.

Mr. Munch, who seems to like the score more than the Ravel—at least, he brought to it a degree of identification not noticed in the concerto—did some beautiful work with the orchestra. And by stepping up the tempo of the closing pages more than anybody within recent memory, he achieved a hair-raising climax that yet remained well within the spirit of the music.

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IX December 21-22	521
Chorale Variations on a Christmas Song (Transcribed for Chorus and Orchestra by IGOR STRAVINSKY)	
IX December 20-21	522
Chorale Prelude and Chorale, "The Old Year Is Past" (Arranged by Charles Munch)	X December 27-28 585
The Passion According to St. John	XXI April 3, 5 1289
Suite No. 1, in C major	XXII April 11-12 1353
Chorale No. 63 (St. Matthew Passion) (Played in memory of Rudolph F. Elie)	XIX March 14-15
BARRAUD: Symphony No. 3	XVIII March 7-8 1112
BARTÓK: Music for Strings, Percussion and Celesta	
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BEETHOVEN: Symphony No. 3, in E-flat major, "Eroica"	
VII November 29-30	393
Concerto for Pianoforte, No. 5, in E-flat major (CLAUDIO ARRAU)	VII November 29-30 438
Symphony No. 7, in A major, Op. 92	X December 27-28 586
"Grosse Fuge," Op. 33, for String Orchestra	XII January 10-11 713
Symphony No. 5, in C minor, Op. 67	XXIV April 25-26 1550
BERG: Three Excerpts for Soprano and Orchestra from the Opera "Wozzeck" (PATRICIA NEWAY)	
XVII February 28-March 1	1056
BERLIOZ: "Harold in Italy," Symphony with Viola Solo, Op. 16 (WILLIAM PRIMROSE)	XX March 28-29 1254
BLACKWOOD: Symphony No. 1	XXIII April 18-19 1434
BRAHMS: Symphony No. 4, in E minor, Op. 98	I October 4-5 50
Piano Concerto No. 1, in D minor (GARY GRAFFMAN)	V November 8-9 308
Academic Festival Overture, Op. 80	VIII December 6-7 457
Violin Concerto in D major, Op. 77 (LEONID KOGAN)	XII January 10-11 750
Symphony No. 2, in D major, Op. 73	XXIII April 18-19 1482
BRUCKNER: Symphony No. 7, in E major	XV February 7-8 940
CHERUBINI: Symphony in D major	XVI February 21-22 969
COPLAND: Variations for Orchestra	XX March 28-29 1234
DEBUSSY: "Images": "Gigues"; "Rondes de Printemps"; "Ibéria"	VI November 22-23 329, 334, 364
Excerpts from "Le Martyre de Saint Sébastien"	
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DUKAS: "L'Apprenti Sorcier"	II	October 11-12	117
EINEM: Symphonic Scenes, Op. 22	II	October 11-12	80
GLUCK: Overture to "Iphigenia in Aulis"	XXIII	April 18-19	1417
HAIEFF: Symphony No. 2	XXII	April 11-12	1358
HANDEL: Concerto Grosso for String Orchestra, Op. 6, No. 12	II	October 11-12	73
Suite from the "Water Music" (Arranged by Sir Hamilton Harty)	XVIII	March 7-8	1097
HAYDN: Symphony No. 101 in D major, "The Clock"	V	November 8-9	265
Symphony in G major, "Oxford," No. 92	XIII	January 24-25	777
Symphony No. 102, in B-flat	XXIV	April 25-26	1513
HINDEMITH: "Die Harmonie der Welt"	III	October 25-26	180
Symphonic Metamorphosis of Themes by Carl Maria von Weber	XIII	January 24-25	824
HONEGGER: A Christmas Cantata	IX	December 20-21	564
HOVHANESS: Mysterious Mountain, Op. 132	XIII	January 24-25	788
IBERT: Chamber Concertino for Saxophone and Orchestra (MARCEL MULE)	XIV	January 31-February 1	862
D'INDY: Symphony for Orchestra and Pianoforte on a French Mountain Song, Op. 25 (NICOLE HENRIOT)	XIX	March 14-15	1208
LIADOV: Three Pieces for Orchestra	III	October 25-26	137
MENDELSSOHN: Symphony No. 5, in D minor, "Reformation," Op. 107	II	October 11-12	108
Symphony No. 4, in A major, "Italian," Op. 90	XIV	January 31-February 1	880
MOZART: Symphony in G minor, K. 550	I	October 4-5	16
Sinfonia Concertante for Violin and Viola, in E-flat, K. 364 (RUTH POSSELT; JOSEPH DE PASQUALE)	III	October 25-26	154
Concerto for Bassoon, in B-flat major, K. 191 (SHERMAN WALT)	IX	December 20-21	534
Symphony in C major, "Linz," K. 425	XX	March 28-29	1225
PISTON: Concerto for Viola and Orchestra (JOSEPH DE PASQUALE)	XVIII	March 7-8	1136
PROKOFIEFF: "Classical" Symphony, Op. 25	XI	January 3-4	649
Scythian Suite, "Ala and Lolli," Op. 20	XVII	February 28-March 1	1081
RACHMANINOFF: Piano Concerto No. 3, in D minor (BYRON JANIS)	X	December 27-28	629
RAMEAU: Suite from the Opera, "Dardanus"	XV	February 7-8	905
RAVEL: "La Valse," Choreographic Poem	VIII	December 6-7	501

"Ma Mere l'Oye"	XIV	January 31-February 1	841
Concerto for Piano and Orchestra (NICOLE HENRIOT)	XIX	March 14-15	1172
ROUSSEL: Suite in F major, Op. 33	XVIII	March 7-8	1143
SAINT-SAËNS: Overture to "La Princesse jaune"	IV	November 1-2	201
"Le Rouet d'Omphale" Symphonic Poem, No. 1, Op. 31	IV	November 1-2	204
SCHÖNBERG: Five Pieces for Orchestra, Op. 16	XVII	February 28-March 1	1039
SCHUBERT: Symphony in B minor, "Unfinished"	XIII	January 24-25	806
SCHUMANN: Concerto for Violoncello in A minor, Op. 129 (PIERRE FOURNIER)	VIII	December 6-7	494
SESSIONS: Symphony No. 3	VIII	December 6-7	462
SHOSTAKOVITCH: Symphony No. 1, Op. 10	XVII	February 28-March 1	1033
SIBELIUS: Symphony No. 7, in One Movement, Op. 105 (Played in memory of Jean Sibelius)	I	October 4-5	38
Symphony No. 2, in D major, Op. 43	XVI	February 21-22	1015
STRAUSS: "Tod und Verklärung," Tone Poem, Op. 24	XII	January 10-11	742
STRAVINSKY: Canticum Sacrum, for Tenor, Baritone, Chorus, and Orchestra	V	November 8-9	280
"Petrouchka," A Burlesque in Four Scenes	XI	January 3-4	668
"Agon," Ballet	XV	February 7-8	910
Suite from the Ballet, "L'Oiseau de Feu"	XVI	February 21-22	978
Divertimento from "Le Baiser de la Fée"	XXIV	April 25-26	1520
TCHAIKOVSKY: Violin Concerto in D major, Op. 35 (ZINO FRANCESCATI)	IV	November 1-2	240
Symphony No. 4, in F minor, Op. 36	XI	January 3-4	690
TOMASI: Ballade for Saxophone and Orchestra (MARCEL MULE)	XIV	January 31-February 1	868
VAUGHAN WILLIAMS: Symphony No. 8, in D minor	IV	November 1-2	210
WAGNER: Prelude and Love-death from "Tristan und Isolde" (EILEEN FARRELL)	VI	November 22-23	342
Finale, "Immolation Scene," from "Götterdämmerung" (EILEEN FARRELL)	VI	November 22-23	368
Prelude to "Die Meistersinger von Nürnberg"	XXII	April 11-12	1399

GUEST CONDUCTORS

RICHARD BURGIN (Associate Conductor):	October 25-26, February 28-March 1, April 18-19, 22, 25-26	
PIERRE MONTEUX:	January 3-4; January 10-11. Sketch	643
ROBERT SHAW:	January 24-25. Sketch	771
THOMAS SCHIPPERS:	February 21-22. Sketch	963

WORKS PERFORMED FOR THE FIRST TIME IN THE
FRIDAY-SATURDAY SERIES

BACH	Chorale Variations on the Christmas Song "Vom Himmel hoch da komm' ich her" (Transcribed by Stravinsky)
BARRAUD	*Symphony No. 3
BERG	Three Excerpts for Soprano and Orchestra from the Opera "Wozzeck," Op. 7
BLACKWOOD	*Symphony No. 1
CHERUBINI	Symphony in D major
COPLAND	Variations for Orchestra
EINEM	*Symphonic Scenes, Op. 22
HAIEFF	*Symphony No. 2
HINDEMITH	"Die Harmonie der Welt"
HOVHANESS	Mysterious Mountain, Op. 132
MOZART	Concerto for Bassoon in B-flat major, K. 191
PISTON	*Concerto for Viola and Orchestra
SESSIONS	*Symphony No. 3
STRAVINSKY	Canticum Sacrum for Tenor, Baritone, Chorus and Orchestra
	"Agon," Ballet
TOMASI	Ballade for Saxophone and Orchestra
VAUGHAN WILLIAMS	Symphony No. 8, in D minor

NUMERICAL SUMMARY OF WORKS PERFORMED

Works by Beethoven, Brahms, Debussy, Stravinsky — 5; Bach, Mozart — 4; Haydn, Ravel, Wagner — 3; Handel, Hindemith, Mendelssohn, Prokofieff, Saint-Saëns, Sibelius, Tchaikovsky — 2; Barraud, Bartók, Berg, Berlioz, Blackwood, Bruckner, Cherubini, Copland, Dukas, Einem, Gluck, Haieff, Honegger, Hovhaness, Ibert, d'Indy, Liadov, Piston, Rachmaninoff, Rameau, Roussel, Schönberg, Schubert, Schumann, Sessions, Shostakovich, Strauss, Tomasi, Vaughan Williams — 1 each. Total — 80 works by 45 composers.

* First performance. (The works by Einem and Sessions were commissioned for the Orchestra's 75th Anniversary.)

ARTISTS WHO HAVE APPEARED AS SOLOISTS

CLAUDIO ARRAU (Beethoven: Piano Concerto No. 5).	November 29-30. Sketch	387
EILEEN FARRELL (Wagner: Prelude and Love-death from "Tristan und Isolde"; Finale, "Immolation Scene," from "Götterdämmerung").	November 22-23. Sketch	324
PIERRE FOURNIER (Schumann: Cello Concerto in A minor).	December 6-7. Sketch	452
ZINO FRANCESCATI (Tchaikovsky: Violin Concerto in D major).	November 1-2. Sketch	238
GARY GRAFFMAN (Brahms: Piano Concerto No. 1).	November 8-9. Sketch	307
NICOLE HENRIOT (Ravel: Piano Concerto; d'Indy: Symphony for Orchestra and Piano on a French Mountain Song).	March 14-15. Sketch	1155
BYRON JANIS (Rachmaninoff: Piano Concerto No. 3).	December 27-28. Sketch	579
*LEONID KOGAN (Brahms: Violin Concerto in D major).	January 10-11. Sketch	708
*MARCEL MULE (Ibert: Chamber Concertino for Saxophone and Orchestra; Tomasi: Ballade for Saxophone and Orchestra).	January 31-February 1. Sketch	835
PATRICIA NEWAY (Berg: Three Excerpts for Soprano and Orchestra from the Opera "Wozzeck").	February 28-March 1. Sketch	1028
JOSEPH DE PASQUALE (Mozart: Sinfonia Concertante for Violin and Viola). (Piston: Viola Concerto).	March 7-8. Sketch	160, 1092
RUTH POSSELT (Mozart: Sinfonia Concertante for Violin and Viola).	October 25-26. Sketch	160
WILLIAM PRIMROSE (Berlioz: "Harold in Italy").	March 28-29. Sketch	1219
SHERMAN WALT (Mozart: Concerto for Bassoon, K. 191).	December 20-21. Sketch	515

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

Choruses:	CHORUS PRO MUSICA, ALFRED NASH PATTERSON, Conductor (Stravinsky: <i>Canticum Sacrum</i> ; Bach: <i>St. John Passion</i>)
	NEW ENGLAND CONSERVATORY CHORUS, LORNA COOKE DE VARON, Conductor (Bach: <i>Chorale Variations on a Christmas Song</i> ; Honegger: <i>A Christmas Cantata</i>)

* First appearance with the Boston Symphony Orchestra.

Sopranos:	MARGUERITE WILLAUER (Honegger: <i>A Christmas Cantata</i>)
	*MATTIWILDA DOBBS (Bach: <i>St. John Passion</i>)
Contralto:	FLORENCE KOPLEFF (Bach: <i>St. John Passion</i>)
Tenor:	BLAKE STERN (Stravinsky: <i>Canticum Sacrum</i> ; Bach: <i>St. John Passion</i>)
Baritone:	DONALD GRAMM (Stravinsky: <i>Canticum Sacrum</i> ; Bach: <i>St. John Passion</i>)
Basses:	*MARVIN HAYES (Honegger: <i>A Christmas Cantata</i>)
	JAMES JOYCE (Bach: <i>St. John Passion</i>)
Harpsichord:	DANIEL PINKHAM (Bach: <i>St. John Passion</i>)
Organ:	ALFRED NASH PATTERSON (Bach: <i>St. John Passion</i>)
Piano:	BERNARD ZIGHERA (Stravinsky: <i>"Petrouchka"</i>)
Viola da gamba:	ALFRED ZIGHERA (Bach: <i>St. John Passion</i>)

* First appearance with the Boston Symphony Orchestra.

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PENSION FUND

At the 122nd Pension Fund concert, Bach's Mass in B minor was performed in two sessions on Sunday, March 9. G. Wallace Woodworth conducted the Boston Symphony Orchestra with the Harvard Glee Club and Radcliffe Choral Society. The concert celebrated the 100th Anniversary of the Glee Club and the 25th of Professor Woodworth as its conductor. The soloists were Adele Addison, Eunice Alberts, Blake Stern, Donald Gramm.

Six regular Open Rehearsals at Symphony Hall during the season past (October 31, December 5, January 8, January 29, February 27, March 27) and five extra Open Rehearsals (November 7, December 19, February 20, March 13, April 2) benefited the Pension Fund.

The six Saturday morning rehearsals of the Berkshire Festival were open to the public for the benefit of the Pension Fund.

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The 24th annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on March 13. Henry B. Cabot spoke and introduced the new chairman, Henry A. Laughlin, Dr. Palfrey Perkins having retired. The Friends were admitted to the last part of the regular rehearsal before the meeting began. Dr. Munch and the trustees received the members at tea.

PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six Sunday concerts were given in Symphony Hall on Sunday afternoons. PIERRE MONTEUX conducted the concert on January 5 and THOMAS SCHIPPERS conducted the concert on February 23.

November 3. MOZART: Symphony in G minor, K. 550; VAUGHAN WILLIAMS: Symphony No. 8, in D minor; BRAHMS: Symphony No. 4, in E minor.

December 1. BEETHOVEN: Symphony No. 3 in E-flat major, "Eroica"; Piano Concerto No. 5, in E-flat major (CLAUDIO ARRAU).

January 5. PROKOFIEFF: "Classical" Symphony; STRAVINSKY: "Petrouchka"; TCHAIKOVSKY: Symphony No. 4, in F minor.

February 2. RAVEL: "Ma Mere l'Oye"; IBERT: Chamber Concertino for Saxophone and Orchestra (MARCEL MULE); TOMASI: Ballade for Saxophone and Orchestra (MARCEL MULE); MENDELSSOHN: Symphony No. 4, in A major, "Italian."

February 23. CHERUBINI: Symphony in D major; STRAVINSKY: Suite from the Ballet "L'Oiseau de Feu"; SIBELIUS: Symphony No. 2, in D major.
 March 30. HANDEL: Suite from the "Water Music"; MOZART: Symphony in C major, "Linz," K. 425; BERLIOZ: "Harold in Italy" (WILLIAM PRIMROSE).

PROGRAMS OF THE TUESDAY EVENING SERIES

Nine Symphony concerts were given in Symphony Hall on Tuesday evenings. RICHARD BURGIN conducted October 29, March 4, April 22; PIERRE MONTEUX January 7; ROBERT SHAW January 28.
 October 8. MOZART: Symphony in G minor, K. 550; STRAVINSKY: "Jeu de Cartes"; FRANCK: Symphony in D minor.
 October 29. LIADOV: Three Pieces for Orchestra; MOZART: Sinfonia Concertante for Violin and Viola (RUTH POSSELT, JOSEPH DE PASQUALE); HINDEMITH: "Die Harmonie der Welt."
 November 19. HANDEL: Concerto Grosso for String Orchestra; VAUGHAN WILLIAMS: Symphony No. 8, in D minor; BRAHMS: Piano Concerto No. 1 (GARY GRAFFMAN).
 December 10. BRAHMS: Academic Festival Overture; MENDELSSOHN: Symphony No. 5 in D minor, "Reformation"; SESSIONS: Symphony No. 3; WAGNER: Prelude and Love-death from "Tristan und Isolde."
 January 7. PROKOFIEFF: "Classical" Symphony; STRAVINSKY: "Petrouchka"; TCHAIKOVSKY: Symphony No. 5, in E minor.
 January 28. HAYDN: Symphony in G major, "Oxford"; HOVHANESS: Mysterious Mountain; SCHUBERT: Symphony in B minor, "Unfinished"; HINDEMITH: Symphonic Metamorphosis of Themes by Carl Maria von Weber.
 March 4. SHOSTAKOVITCH: Symphony No. 1, Op. 10; SCHÖNBERG: Five Pieces for Orchestra; BERG: Three Excerpts for Soprano and Orchestra from the Opera "Wozzeck," Op. 7 (PATRICIA NEWAY); PROKOFIEFF: Scythian Suite, "Ala and Lolli."
 April 1. HANDEL: Suite from the "Water Music"; PISTON: Concerto for Viola and Orchestra (JOSEPH DE PASQUALE); BEETHOVEN: Symphony No. 7, in A major.
 April 22. GLUCK: Overture to "Iphigenia in Aulis"; BLACKWOOD: Symphony No. 1; BRAHMS: Symphony No. 2, in D major.

CONCERTS OUTSIDE BOSTON

Six Tuesday evening concerts in Sanders Theatre, Harvard University, Cambridge: November 26; December 17; February 4 (MARCEL MULE); February 18; March 25 (JOSEPH DE PASQUALE); April 8 (GARY GRAFFMAN).
 Five Tuesday evening concerts in the Veterans Memorial Auditorium, Providence: November 5; December 3; January 21 (RICHARD BURGIN, Conductor); RUTH POSSELT; February 25 (THOMAS SCHIPPERS, Conductor); March 11 (JOSEPH DE PASQUALE).
 Ten concerts in Carnegie Hall, New York City (5 Wednesday evenings and 5 Saturday afternoons): November 13 (GARY GRAFFMAN; BLAKE STERN, DONALD GRAMM, SCHOLA CANTORUM, HUGH ROSS, Conductor), November 16; December 11 (PIERRE FOURNIER), December 14 (CLAUDIO ARRAU); January 15 (PIERRE MONTEUX, Conductor), January 18 (PIERRE MONTEUX, Conductor), LEONID KOGAN; February 12 (MARCEL MULE), February 15 (MARCEL MULE); March 19 (JOSEPH DE PASQUALE), March 22 (NICOLE HENRIOT).

Five Friday evening concerts in the Academy of Music, Brooklyn, N.Y.: November 15; December 13 (CLAUDIO ARRAU); January 17 (PIERRE MONTEUX, Conductor); February 14 (MARCEL MULE); March 21 (NICOLE HENRIOT).
 Concerts in other cities: Rochester, October 15; Toronto, October 16; Ann Arbor, October 17; Detroit, October 18; Lexington, October 19; Bloomington, October 20; Cincinnati, October 21; Northampton, November 11; New Haven, November 12 and February 11; Newark, November 14; Cambridge, M.I.T., November 20; Washington, December 12 and February 13; Hartford, January 14; Storrs, January 16; Bridgeport, February 10; Worcester, March 10; Springfield, March 17; New London, March 18. (Pierre Monteux conducted the concerts on January 14 and 16. Marcel Mule appeared as soloist on February 11 and 13; Nicole Henriot on March 17; Joseph de Pasquale on March 18. Gary Graffman appeared as soloist on November 12.) The concert announced for Philadelphia for March 20 was cancelled on account of weather.

POPS CONCERTS

The 72nd season of concerts by the Boston Pops Orchestra, Arthur Fiedler, Conductor, was given in Symphony Hall from April 30 to June 29.

ESPLANADE CONCERTS

The 29th consecutive season of Esplanade Concerts by members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial Shell with scheduled concerts on the evenings July 2 through 14 (omitting July 8), August 12 through 17 and Wednesday mornings on July 3, 10, August 14 (Children's Concerts).

BERKSHIRE FESTIVAL, TANGLEWOOD

Six concerts by members of the Boston Symphony Orchestra, under the direction of Charles Munch, were given on Friday and Saturday evenings and Sunday afternoons of the first two weeks. The concerts on July 7 and July 13 were performed in the Shed. The other concerts were performed in the Theatre-Concert Hall.

July 5. BACH: Suite No. 3 in D major; Brandenburg Concerto No. 5, in D major, for Orchestra with Piano, Flute and Violin (Doriot Anthony Dwyer, Lukas Foss, Richard Burgin); Suite No. 2, in B minor, for Flute and Strings (Doriot Anthony Dwyer); Concerto in C minor for Two Pianos (Lukas Foss, Seymour Lipkin).

July 6. BACH: Brandenburg Concerto No. 1, in F major; Brandenburg Concerto No. 2 for Trumpet, Flute, Oboe and Violin with Strings (Roger Voisin, Doriot Anthony Dwyer, Ralph Gomberg, Richard Burgin); Brandenburg Concerto No. 3, in G major, for Strings; Brandenburg Concerto No. 6, in B-flat major, for Strings; Brandenburg Concerto No. 4, in G major, for Violin, Two Flutes, and Strings (Richard Burgin, Doriot Anthony Dwyer, James Pappoutsakis).

July 7. BACH: The Passion According to St. Matthew (Opening Chorus and Part II), Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, Conductor; Daniel Pinkham, Alfred Nash Patterson, Alfred Zighera.

July 12. MOZART: Divertimento in D major, for Strings, K. 136; Serenade in C minor, for Two Oboes, Two Clarinets, Two Horns, and Two Bassoons, K. 388; Symphony in D major, "Haffner," K. 385; Conducted by Hugh Ross: "Regina Coeli,"

for Chorus, Solo Voices, and Orchestra, K. 276; "Ave, Verum Corpus," Motet for Chorus and String Orchestra, K. 618; Mass in C major, for Chorus, Solo Voices, and Orchestra, K. 337 (Festival Chorus; Saramae Endich, Marjorie Campagna-Pinto, John McCollum, Fague Springmann).

July 13. MOZART: Symphony in E-flat major, K. 543; Symphony in G minor, K. 550; Symphony in C major, "Jupiter," K. 551.

July 14. MOZART: Adagio and Fugue in C minor for String Orchestra, K. 546; Concerto for Bassoon, in B-flat major, K. 191 (Sherman Walt); Concerto for Horn, in E-flat major, K. 495 (James Stagliano); Sinfonia Concertante for Oboe, Clarinet, Horn and Bassoon, K. 297b (Ralph Gomberg, Gino Cioffi, James Stagliano, Sherman Walt).

Twelve concerts by the Boston Symphony Orchestra, under the direction of Charles Munch, were given in the Shed on Friday and Saturday evenings, and Sunday afternoons of the last four weeks. Pierre Monteux conducted on July 20 and 28; Carl Schuricht on August 2 and 10.

July 19. STRAVINSKY: "Jeu de Cartes"; TCHAIKOVSKY: Variations on a Rococo Theme for Violoncello with Orchestral Accompaniment, Op. 33 (Samuel Mayes); Symphony No. 6, in B minor, "Pathétique."

July 20. MENDELSSOHN: Overture, "The Hebrides" ("Fingal's Cave"); TCHAIKOVSKY: Symphony No. 5, in E minor; STRAVINSKY: "Le Sacre du Printemps."

July 21. TCHAIKOVSKY: "Romeo and Juliet," Overture-Fantasia; STRAVINSKY: Canticum Sacrum (Festival Chorus prepared by Hugh Ross; John McCollum, Donald Gramm); TCHAIKOVSKY: Violin Concerto in D major (Isaac Stern).

July 26. BERLIOZ: Overture, "The Corsair"; "Harold in Italy" Symphony with Viola Solo (Joseph de Pasquale); Fantastic Symphony, Op. 14A.

July 27. BERLIOZ: "L'Enfance du Christ," Op. 25 (Festival Chorus prepared by Lorna Cooke de Varon; Cesare Valletti, Florence Kopleff, Gérard Souzay, Donald Gramm, Doriot Anthony Dwyer, James Pappoutsakis, Bernard Zighera).

July 28. BERLIOZ: Excerpts from "Romeo and Juliet," Dramatic Symphony; HINDEMITH: Overture to the Opera "Neues vom Tage" ("News of the Day"); Symphony, "Mathis der Maler" ("Matthias the Painter").

August 2. BRAHMS: Tragic Overture, Op. 81; EGK: "Georgica," Three Peasant Pieces for Orchestra; BRAHMS: Symphony No. 1, in C minor, Op. 68.

August 3. BRAHMS: Variations on a Theme of Haydn, Op. 562; BARBER: Medea's Meditation and Dance of Vengeance, Op. 23-A; BRAHMS: Violin Concerto in D major, Op. 77 (Isaac Stern).

August 4. BRAHMS: Academic Festival Overture, Op. 80; PISTON: Symphony No. 5; BRAHMS: Piano Concerto No. 2, in B-flat major, Op. 83 (Rudolf Serkin).

August 9. BEETHOVEN: Overture, "Leonore" No. 3; HONEGGER: Symphony No. 3, "Liturgique"; BEETHOVEN: Violin Concerto in D major, Op. 61 (Isaac Stern).

August 10. BLACHER: Konzertante Musik, Op. 10; SCHUBERT: Symphony in B minor, "Unfinished"; BEETHOVEN: Symphony No. 3, in E-flat major, "Eroica."

August 11. COPLAND: "Quiet City," for Trumpet, English Horn and Strings (Roger Voisin, Louis Speyer); BEETHOVEN: Symphony No. 9, in D minor, with Final Chorus on Schiller's Ode to Joy, Op. 125 (Festival Chorus prepared by Hugh Ross and Alfred Nash Patterson; Adele Addison, John McCollum, Florence Kopleff, Donald Gramm).

Six Chamber concerts by the following groups were given in the Theatre-Concert Hall.

July 3: Paganini String Quartet

July 10: Piano Duets by Seymour Lipkin and Ralph Berkowitz, with vocal soloists

July 17: Beaux Arts Trio

July 24: Kroll String Quartet

July 31: Gérard Souzay, Baritone

August 7: Zimble Sinfonietta

"TANGLEWOOD ON PARADE," a benefit for the Berkshire Music Center, was given on Thursday, August 8. The Boston Symphony Orchestra gave a concert in the Shed in which Charles Munch conducted Schumann's Symphony No. 4 in D minor, and Aaron Copland conducted his own works — "Our Town," Suite and Excerpts from "The Tender Land," with the Berkshire Festival Chorus. In the second half of the program Arthur Fiedler conducted the Boston Pops Orchestra in Rossini's Overture "The Barber of Seville," Tchaikovsky's "Marche Slave," Saint-Saëns' "The Carnival of the Animals" (Soloists: Seymour Lipkin, Ralph Berkowitz), Selections from "My Fair Lady."

On Saturday mornings, July 6, 13, 20, 27, August 3 and 10, the Rehearsals were opened to the public for the benefit of the Pension Fund.

BERKSHIRE MUSIC CENTER

The Fifteenth Session of the Berkshire Music Center, Charles Munch, Director, was held at Tanglewood from July 1 to August 11, 1957.

BROADCASTS

The Friday afternoon concerts of the Orchestra in Symphony Hall have been regularly broadcast by FM stations WGBH and WXHR. WXHR also broadcast the concerts of the Sunday and Tuesday series of concerts in Boston.

The Saturday evening concerts in Symphony Hall have been regularly broadcast also since the beginning of the season by WGBH and WCRB (AM and FM), Boston, in addition to the two stations of the "Concert Network" (WHCN, Hartford and WXCN, Providence), also WQXR, New York, and its six affiliated stations (WFLN, Philadelphia and WHLD, Niagara Falls-Buffalo) and six stations of the Rural Radio Network in co-operation with WQXR (WRRR, Ithaca; WRRL, Wethersfield-Bliss; WRRE, Bristol Center; WRRD, DeRuyter; WRRR, Cherry Valley; and WAER, U. of Syracuse).

Six Cambridge concerts (Sanders Theatre), and one concert given at Kresge Auditorium, were televised and broadcast simultaneously by WGBH-FM/TV, five of these telecasts to be kinescoped and made available to educational television stations throughout the country by the Educational Radio and Television Center.

On tour, the concert of October 17 in Ann Arbor, Michigan, was broadcast through the combined facilities of the educational stations, WFUM and WUOM, University of Michigan. WEDK, Springfield, Massachusetts, under the auspices of the New England Educational Radio Network, taped the concert of November 11 given at Smith College to open the station's broadcasting facilities as a salute to the Boston Symphony Orchestra shortly after the first of this year. WEDK, now operating on its full schedule, broadcast the concert given in Springfield on March 17 through the facilities of our own Boston station WGBH. Both Washington concerts, December 12 and February 13, were broadcast by WGMS, Washington.

Thirty-six concerts of the Berkshire Festival (including the six Wednesday evening chamber concerts and twelve Music Center concerts) were put on the air by delayed broadcast through the winter season by Station WGBH-FM.

The Saturday evening concerts of the Pops season were broadcast by WGBH.

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA UNDER THE DIRECTION OF CHARLES MUNCH HAVE BEEN RELEASED SINCE APRIL, 1957:

BARBER: Adagio for Strings.

BERLIOZ: "L'Enfance du Christ,"

BLOCH: "Schelomo" (PIATIGORSKY).

BRAHMS: Symphony No. 1.

DEBUSSY: La Mer.

ELGAR: Introduction and Allegro for Strings.

FRANCK: Symphony in D minor.

IBERT: "Escales" (Ports of Call).

PROKOFIEFF: Romeo and Juliet, Excerpts.

TCHAIKOVSKY: Serenade for Strings.

WAGNER: Overture and Bacchanale, "Tannhäuser"; Magic Fire Music, "Die Walküre"; Siegfried's Rhine Journey.

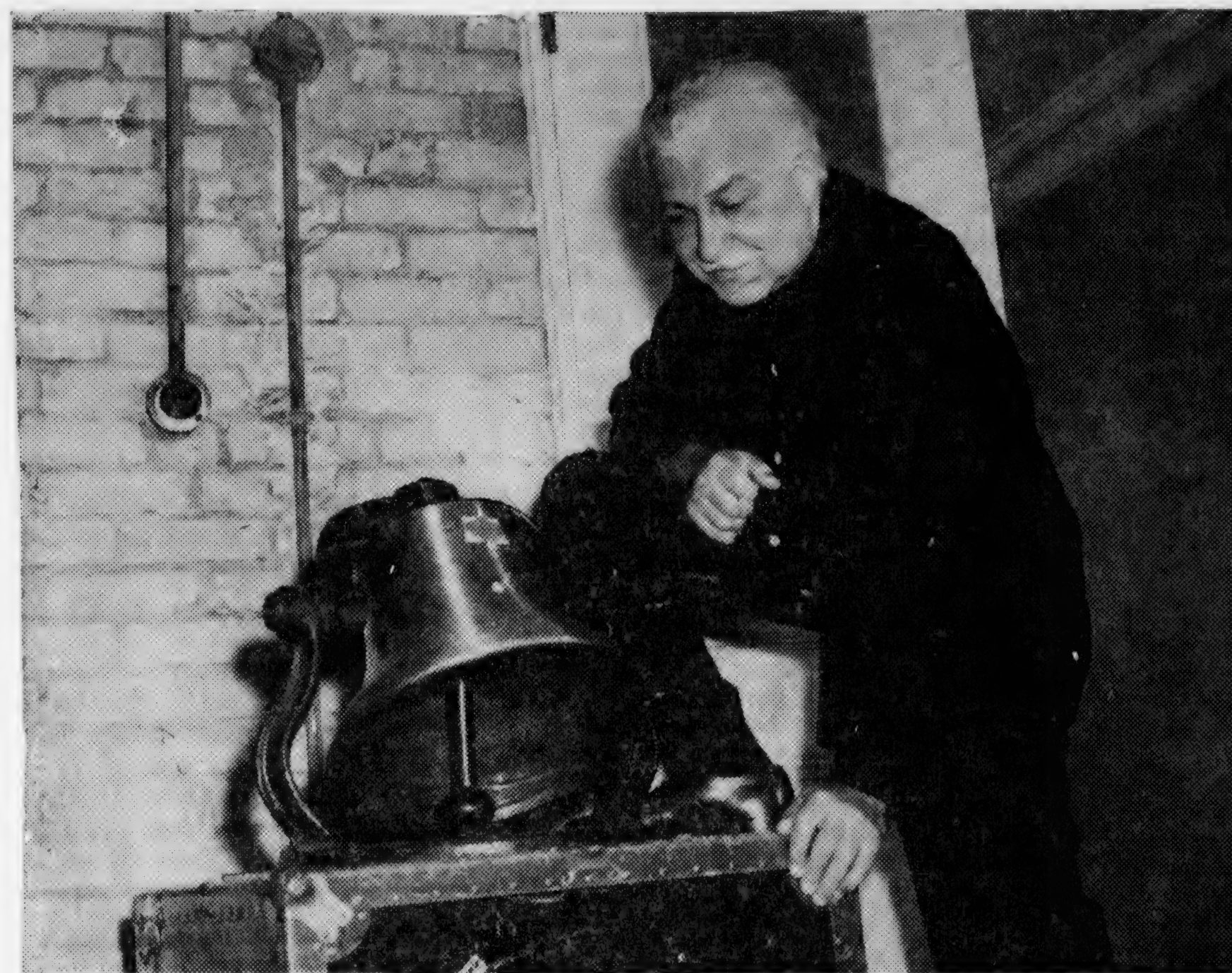
WALTON: Concerto for Cello and Orchestra (PIATIGORSKY).

RECORDED UNDER PIERRE MONTEUX

KHATCHATURIAN: Violin Concerto (KOGAN).

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Lyman W. Fisher, Staff Photographer

Railroad Locomotive Bell Joins Boston Symphony Orchestra

Another instrument—a 175-pound steam locomotive bell—has been added to the world-famous Boston Symphony Orchestra's 106-piece ensemble. Conductor Arthur Fiedler, shown with the bell, received it last night during a "Pops" concert from the Railroad Community Committee of Greater Boston. George Alpert,

CSM 6-19-58
president of the New York, New Haven & Hartford Railroad, made the presentation. However, according to Symphony officials, the bell will not be used during concerts—but will be placed on the Esplanade, where it will be used as a signal during "Pops" concerts there.

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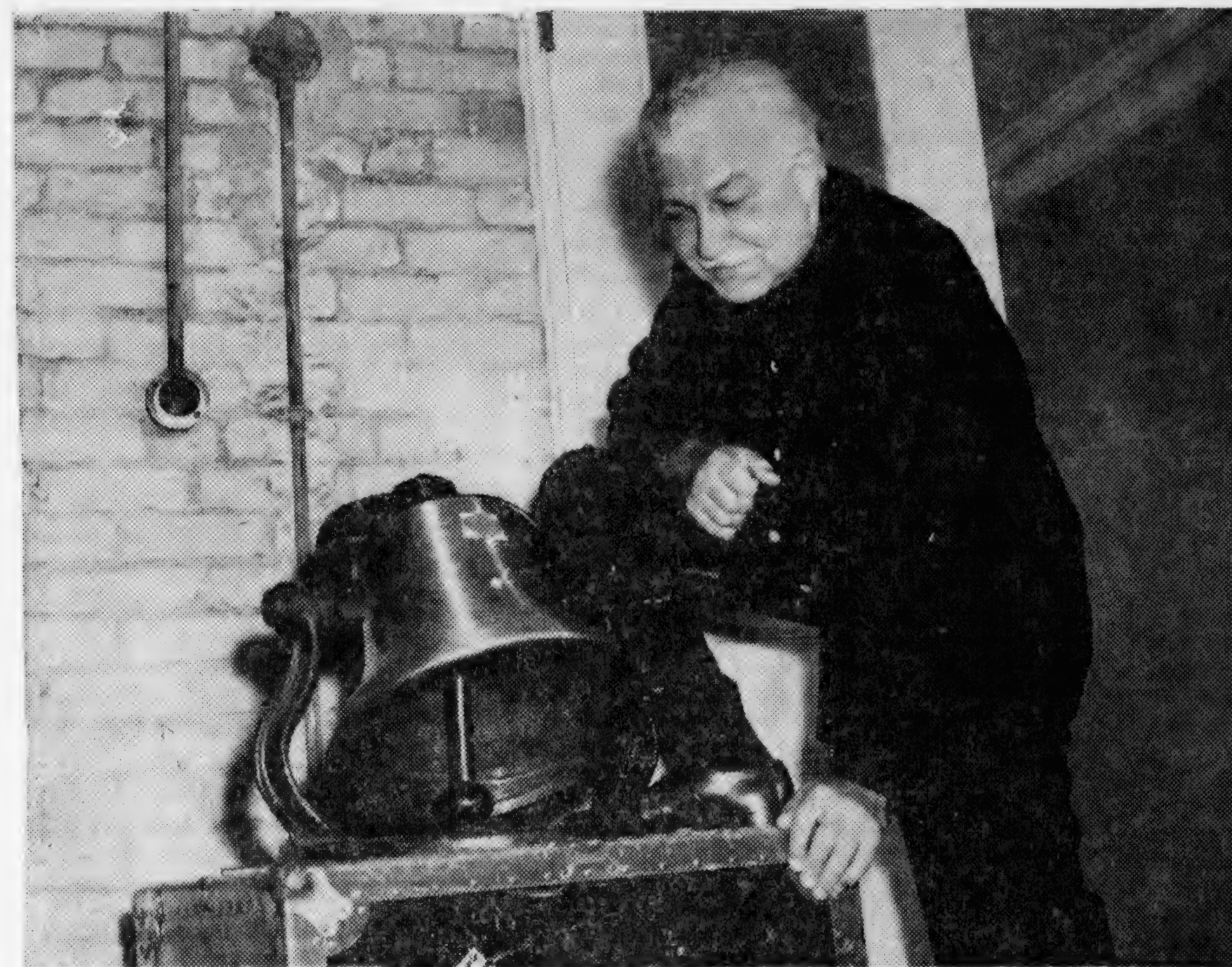
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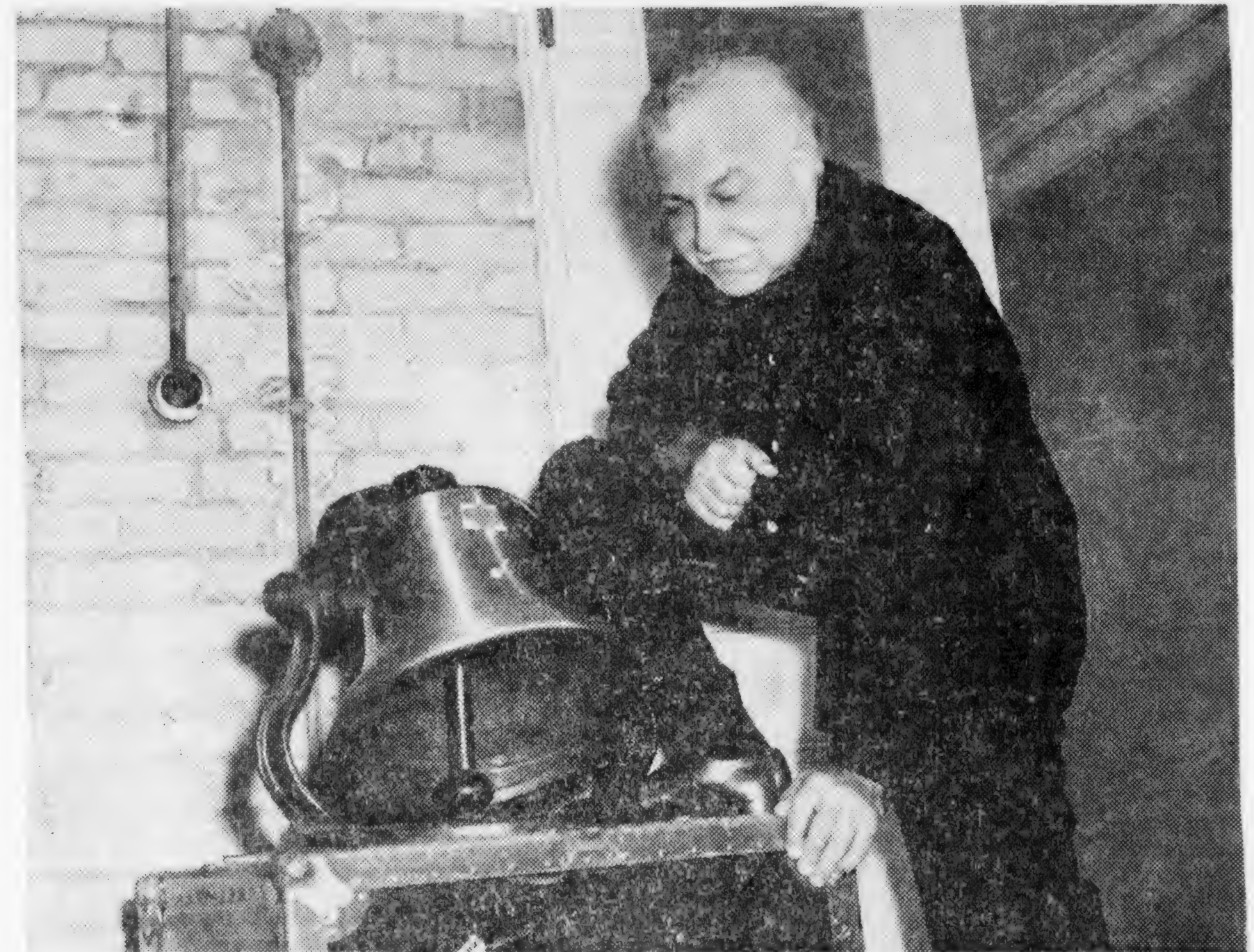
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SEVENTY-SEVENTH SEASON, 1957-58

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

CONSTITUTION HALL

THURSDAY EVENING, DECEMBER 12, AT 8:30 O'CLOCK

PROGRAM

BRAHMS *Academic Festival Overture, Op. 80*

DEBUSSY *"Iberia" ("Images," for Orchestra, No. 2)*

I. "In the Streets and By-ways"

II. "The Fragrance of the Night"

III. "The Morning of a Festival Day"

(The second and third movements are played without pause)

[INTERMISSION]

BERLIOZ *Symphonie Fantastique, Op. 14A*

I. Reveries, Passions

Largo: Allegro agitato e appassionato assai

II. A Ball

Waltz: Allegro non troppo

III. Scene in the Meadows

Adagio

IV. March to the Scaffold

Allegro non troppo

V. Dream of a Witches' Sabbath

Larghetto: Allegro

* First performance in Washington.

This concert will be broadcast complete by
Station WGMS (AM and FM), Washington.

Baldwin Piano

RCA Victor Records

SEVENTY-SEVENTH SEASON, 1957-58

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

CONSTITUTION HALL

Thursday Evening, February 13, 1958, at 8:30 O'clock

CHARLES MUNCH, *Conducting*

MARCEL MULE, *Soloist*

PROGRAM

RAMEAU Suite from the Opera. "Dardanus"

- I. Entrée
- II. Rondeau de sommeil
- III. Rigaudon
- IV. Rondeau gai

IBERT Chamber Concertino for Saxophone and Orchestra

- Allegro con moto
- Larghetto; animato molto

MR. MULE

[INTERMISSION]

BRUCKNER Symphony No. 7, in E Major

- I. Allegro moderato
- II. Adagio: Sehr feierlich und langsam
- III. Scherzo: Allegro: Trio: Etwas langsamer
- IV. Finale: Bewegt, doch nicht schnell

This concert will be broadcast complete by
Station WGMS (AM and FM), Washington.

Baldwin Piano

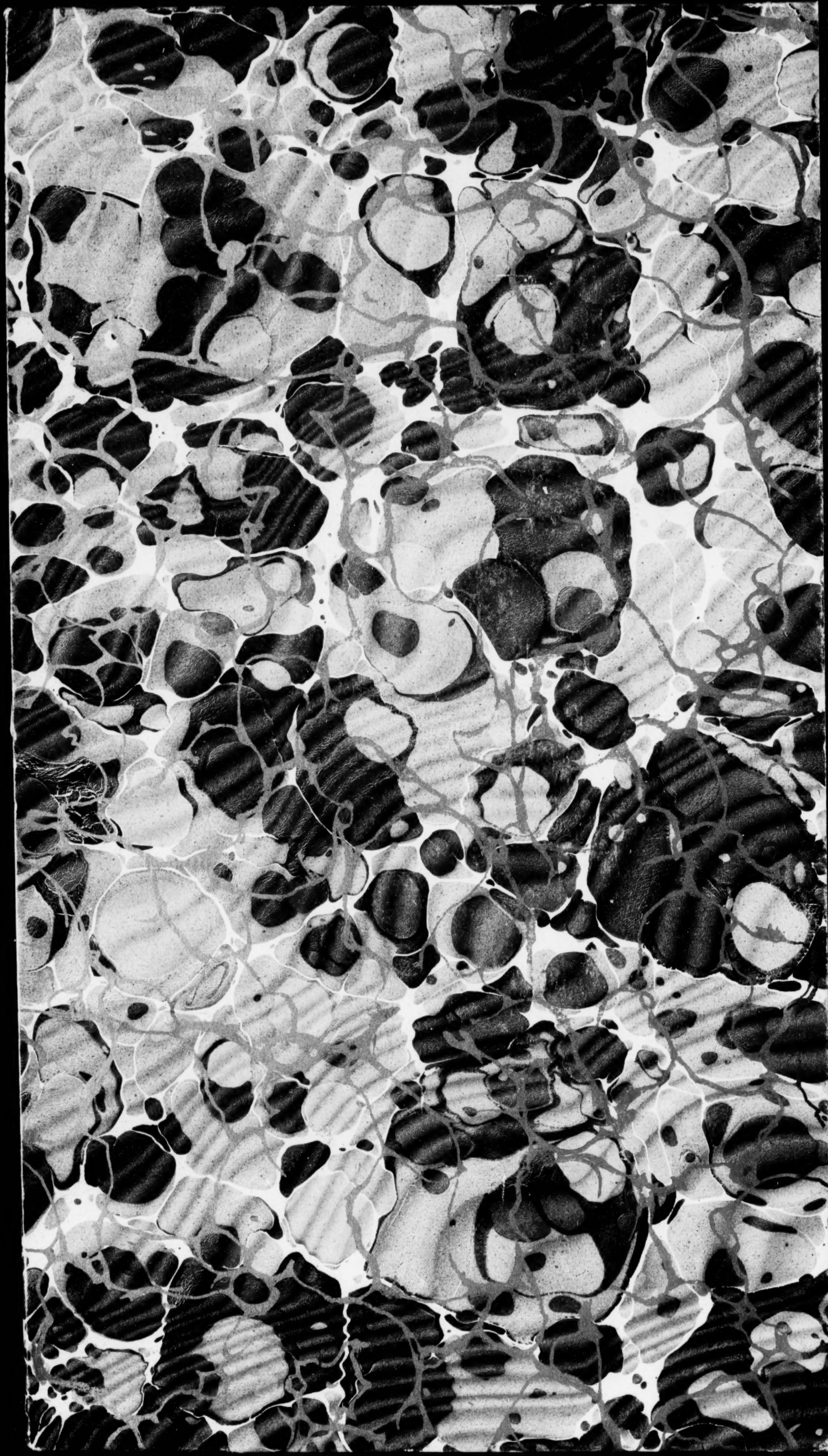
RCA Victor Records

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**CONTINUED
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